

Amateur Cine World • April 13 1961 • Is 3d Every Thursday

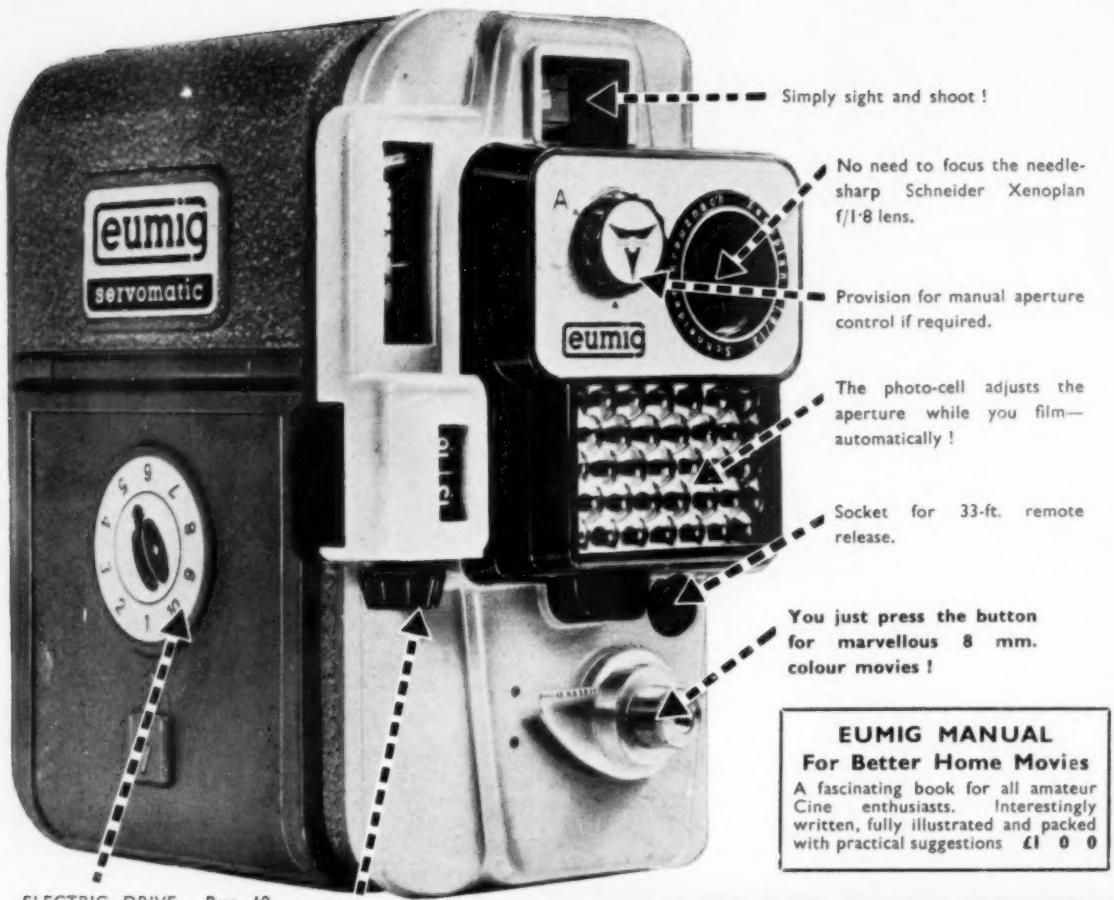
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Test report: Canon Zoom 8 Converting the gun camera

Photograph on Super 8mm

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Bell and Howell 624B, f/1.9 lens, single filming speed, case	£14 15 0
Bolex C8SL, single lens model, f/1.9 focusing Yvar, built-in exposure meter, single filming speed	£37 10 0
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Nizo Helomatic 8, Twin lens turret built-in exposure meter, f/1.9 standard and f/2.8 37mm telephoto, 5 filming speeds. Case	£63 10 0
Emin CIR, 3 lens turret model fitted f/1.9 normal, telephoto and wide angle lenses. Built-in exposure meter, 3 filming speeds	£52 10 0
Cine Kodak B, Model 20, f/1.9 lens, 25ft. spool loading	£14 17 6
Bell and Howell Filmo Auto B, Twin lens turret, Magazine loading f/1.9 standard lens and 36mm, f/3.5 telephoto, case	£62 10 0
Bolex M8, 100ft. spool loading cameras, 3 lens turret, 8, 16, 24, 32, 64 ft.s. clutch can be disconnected for back wind frame counter. Single picture and time exposure, Octometer viewfinder adjustable from 6-5mm. to 75mm, 13mm, f/1.9 focusing lens and 36mm, f/2.8 telephoto lens. Eye level finder fitted, case	£115 0 0

16mm. CAMERAS

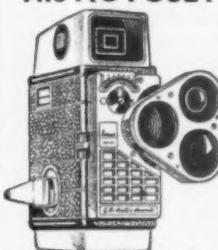
Bell and Howell model 200, Magazine loading 3 lens turret, f/1.9 standard, 0.7in., f/2.5 w/a and 50mm, f/1.4 10x telephoto, 5 filming speeds, case	£145 0 0
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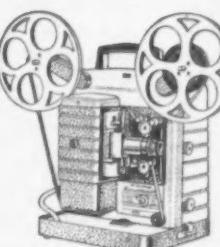
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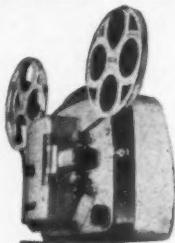
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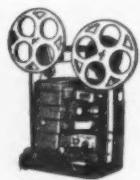
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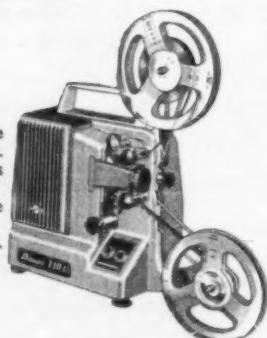


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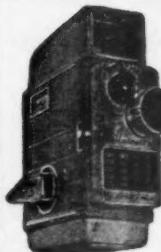
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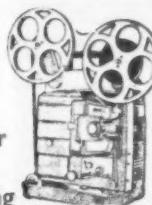


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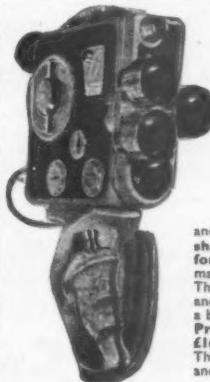
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**16mm. BELL & HOWELL
200-EE**

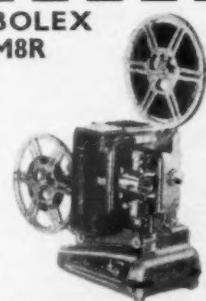


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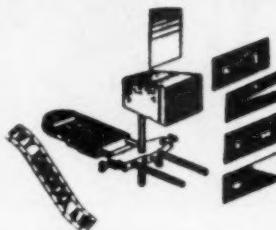
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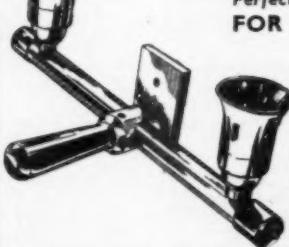
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8mm. Admira S11A

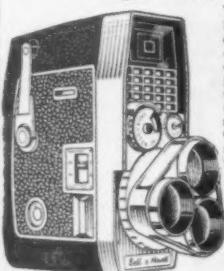


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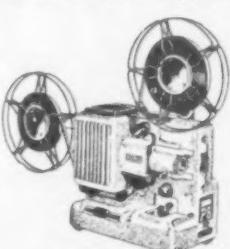
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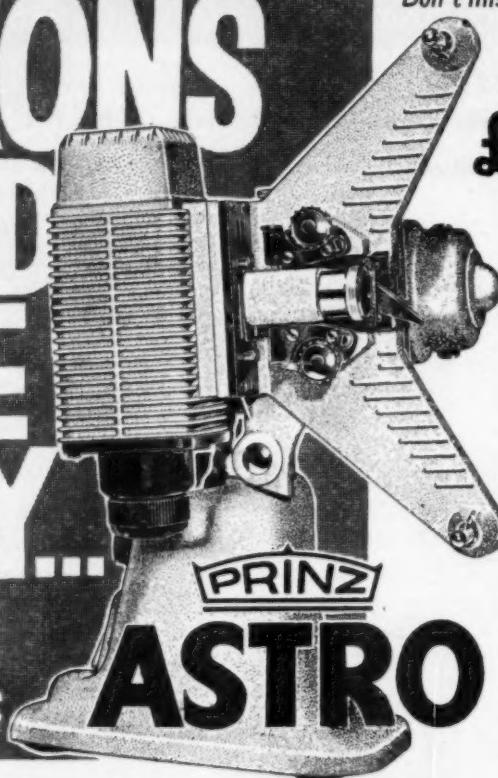
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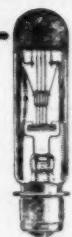
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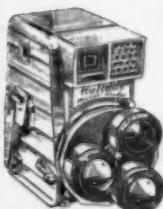
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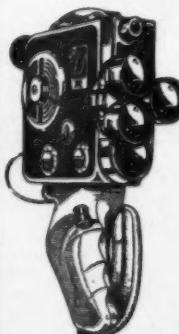
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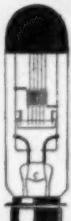
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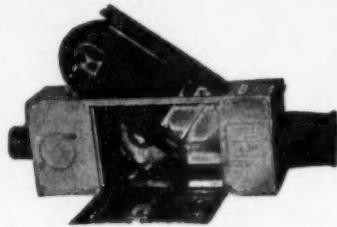
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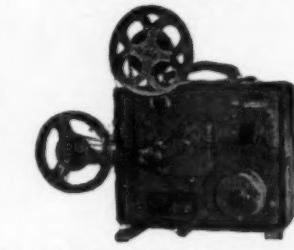
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AMATEUR CINE WORLD

EVERY THURSDAY Is 3d

Vol. I No. 12
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13 April 1961

Edited by
GORDON MALTHOUSE

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A**

8mm. GOES TO TOWN

8mm. CAN NOW GO OUT and reach an audience in large halls and cinemas, we said the other week in writing of *Amateur Movie Maker's* press show of its Top Eight films at the National Film Theatre. But, we added, this screening, expressly designed to prove that the barriers between gauge and public could be removed, did not in fact send them tumbling. The size of picture attempted was too large to give acceptable quality.

Yet had the 17½ft. been reduced to 12ft., the gain in brightness—we pointed out—would have been so large, and the reduction in picture size comparatively so small, that everyone at the N.F.T. would have agreed that 8mm. is indeed ready for public presentation on a large scale. Some 1,500 members of the public are now aware of this even if, unhappily, the press is not, for at the public shows which followed two days later, the screen size was reduced to 12ft.

We renew our congratulations to *AMM*. This was a notable occasion—though from the comments by Double Run and Jack Smith in this issue you would scarcely think so. Clearly neither shares our views on the quality of the screen image achieved at the N.F.T., though that may in part be due to the fact that the performance they attended—the first public one—was marred by a number of breakdowns. The final performance ran smoothly from beginning to end.

The Film-Maker and the Critic

But what of their opinion of the quality of the films? Here we are in something of a dilemma. Their comments on the I.A.C.'s competition films last year were no less scathing, but achieved print because it seemed to us that an organisation of the stature of the I.A.C. must be made aware—would want to be made aware—of criticism, however unpalatable. That very stature, indeed, enables them to stand up to it. One does not go gunning for small fry.

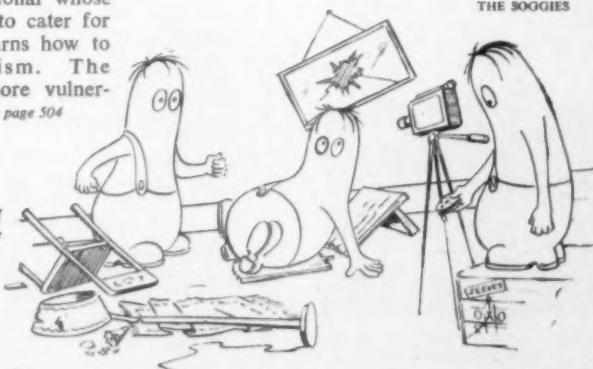
No one will contend that the Top Eight are perfect—the Ten Best aren't, either. But it should be remembered that the margin between success and failure is often very narrow. If you are on top of a cliff one little step—just one—is enough to send you hurtling to disaster. If you trip up on a hillock you won't break any bones, but a slip on an impressive height of your own building can rarely be retrieved.

So, being very accident-prone ourselves, we always find it difficult to keep from dashing to the defence of the film-maker who has the misfortune to be savaged by the critics. (In this case the misfortune is mitigated by substantial material rewards—£100 for the best film, and valuable equipment for the other seven.) It does not matter that, as the critics will point out, films shown to the public should be entertainment in their own right and should ask for no concessions because they happen to be made by amateurs. We know the critics are correct about this, yet the knowledge does nothing to weaken a fellow feeling for the producers.

The professional whose business it is to cater for the public learns how to take criticism. The amateur is more vulner-

Continued on page 504

THE SOOGIES



TEN BEST OF 1960



TWO STAR AWARDS FOR THESE FILMS



In "Wishes to Meet", by David Pollard, a young widow advertises for a husband.



Hands play the leading role in "Mariella", by Sutton Coldfield C.S. Study Group.



One character is fussed, another unconcerned, over missing a train in Wulfrun C.C.'s "A Question of Temperament."



Family episodes provide the theme for "Morning Routine", by J. J. Whelan. All four scenes reproduced here are frame enlargements.

ALL ARE 8mm. DETAILS OF THE ONE STAR AWARDS APPEARED IN OUR ISSUES OF MARCH 30th AND APRIL 6th. NEXT WEEK: THE TEN BEST

A MATTER OF LIFE. 50ft.

By Class Films, Brixton.

It is the year 2060. Tired of life, a young man goes to the Ministry of Death, voluntarily submitting to die. The government has set up this ministry because the world's population has grown too much. But instead of dying, he goes away with a girl whom he meets there, choosing life and love.

We commend this little picture for its completely gripping opening sequences, and for the original, macabre idea behind them. The early scenes at the ministry are put across with great skill, and are the more effective for not being over-dramatised and for the matter-of-fact ordinariness which informs the behaviour of the officials whom the young man meets.

The editing is skilled (although we were irritated by the shot of the notice, cutting to a close-up, then away again to the original shot — one shot would have been sufficient!). The scene in the Death Room is similarly chilling — but the ending fails to come off. For one thing, there isn't enough of it, and there is some confusion about what exactly is going on. For once, here is an amateur film which is too short!

We look forward to seeing more imaginative films from these producers. But they mustn't be afraid of footage — short films can have a virtue all their own — and almost spoil good material in their concern for brevity.

A PART OF HEAVEN. 260ft., c. t.

By Dr. W. A. Sultana and V. Lungaro Mifsud, Malta.

A cripple is persecuted by jeering children. A small child visits him and persuades him to make his home gayer, and to work hard to make his garden lovely. He does so, and next season he is accepted by the now friendly children, who are delighted by the beauty he has created.

A QUESTION OF TEMPERAMENT. 150ft.

By Wulfrun C.C., Wolverhampton.

Two men miss a train. One takes the matter very unconcernedly, while the other dashes around in a frenzy, taking taxis, trains and a great deal of trouble to try to get there on time all the same. When he does arrive, he finds that the phlegmatic character has done just as well, travelling by the next train.

ALADDIN AND HIS WONDERFUL LAMP. 290ft., c. t.

By G. F. Rogers, Timaru, New Zealand.

The story enacted by animated puppets.

AND SO — . 40 ft., c.

By Dr. Frank Bottomley, West Bromwich.

Experiment in animation. While baby 'reads' in bed, the toys play together for a while.

This is a very pleasant little picture, with lovely indoor colour and very neat animation effects; and there are some nice angles, giving great pictorial interest. But there is a lack of substance — this is more of a sketch than a complete film in itself. Even in fantasy like this, we don't like to see loose ends — why the duck on the line, for instance? Nothing comes of this; we hoped we were going to see a thrilling last-minute rescue by another toy, as the model train bore down on the bird.

The child is not well directed, and there are signs of self-consciousness which could have been avoided by tactful production technique. But we enjoyed this film, which we rate higher than many much more ambitious efforts.

AND SPUTNIKS, TOO. 500ft., c. s.

By Robin Lacey, Cheam.

Record of a visit to Russia.

BROKEN MELODY. 100ft., t.

By Ray A. C. G., Altrincham.

A once-famous pianist, now ruined and in wretched circumstances, listens to one of his old records. He has lost a hand, and can play no more.

This is very well shot, and the face of the musician is a memorable one, well-captured throughout the film. Locations are used most convincingly, and it is a distinct merit of the production that we are able to criticise it at a quite high level.

Some significant details look wrong, however; credibility is essential if such a film is to make its maximum effect. This man has once been of the musical aristocracy; would he now touch his cap as he does here, in the manner of a man who has been for ever on the streets, a near-beggar?

Would his agents have sent him a postcard telling him that a recording session had been arranged? Would he have been so completely ruined as the picture represents? If he had taken to drink, wouldn't it have been gin on the fringes of Bohemia rather than beer in a Lancashire industrial back-street? And his finding the old record — this is a little bit contrived, isn't it?

The track is rather erratic — the synchronisation of music and record-playing needed to be exact; perhaps we should only have heard music when he did, from the disc?

A film we shall remember, but lacking that closer attention to detail which is demanded

for complete success. We hope that the producer will turn his attention to a story more apt for his setting. He knows how to use real life locations, and he has an actor of great potentialities. He should keep off the dangerously near-sentimental dramas, and give us something simpler and likelier—then we may have a winner !

CLUB ROUND-UP. 50ft., c.

By Flt.-Lt. W. D. Askham, Northampton.

R.A.F. photographic club publicity film.

CONFLICT. 60ft., c. t.

By A. M. Richardson, Dunedin, N.Z.

We watch the hands of a tobacco-addict who is trying to give up cigarette-smoking, encouraged by an elderly lady who shows him a pamphlet on cancer, and offers him sweets. In a delirium of longing, he sees a little cigarette-and-matches man, who torments him and eludes destruction. Then the little man shows him a newspaper headline concerning a centenarian smoker. He starts to smoke, satisfied once more . . .

This film shows much imagination, and impressive skill in the animating of the "little man". The decision to concentrate only on hands—both the smoker's and the old lady's—was a wise one; this gives the film a compelling, unusual slant. The use of a red filter is most effective as the nightmare grows.

Two things are required for a real success, however: (1) A much more pungent track. Beethoven's *Appassionata Sonata* certainly suggests, at the opening, a grimly serious mood. But it doesn't match the rhythms of the visuals, and, later, when the mood changes through fantasy to a kind of comedy, it is not appropriate. Was it added as an afterthought ?

(2) A sharper ending. The present one is unworthy of the originality of the rest. It could be improved by a more rapid treatment—once the point of the newspaper heading is seen, the rest is anti-climactic—but it would be better to devise something more unexpected. Suppose, for instance, the man had given up cigarettes, despite his grim experiences; then, at the end, the camera tilted up to show that his companion was smoking happily, with a maniacal grin on her face ?

GAZE IN WONDER AT A TREE. 175ft., c. t.

By R. A. Clark, London, N.14.

Poetic documentary.

This sort of thing is very hard to pull off successfully. The pitfalls are many, and we fear that the producer has fallen into some of them ! There are some very lovely shots—indeed, the film is consistently beautiful to watch—but the commentary is far from satisfactory. The science is superficial in the extreme (would it have been possible to combine instruction and poetic adulation at the beauty of trees, in the same film, anyway?), and the narration abounds in well-worn clichés—such as the description of the tree as "a verdant monument to life". It would have been better had the producer more often left the striking visuals to speak for themselves.

What quite is the relevance of the shots of canals and goldfish ? The music is poorly recorded, and not very sensitively selected.

We admire much in the film, and we admire the producer's courage in attempting such a project. But a final impression remains of an unsatisfactory re-hash pictorially of the Readers' Digest piece which inspired the

production—memorable pictures, but a not very inspiring total treatment !

HVAR. 165ft., c. t.

By F. J. Swinler, Crawley.

Holiday memories of Hvar, Yugoslavia.

MADE FOR JOY. 200ft., t.

By Ken Rolf, Ilford.

A little girl's view of the seaside.

This is certainly a splendid way of producing a holiday film with a difference. The result could be (and is, to some extent in this entry, despite some shortcomings) a picture of considerable charm and general interest.

But isn't this commentary just a little bit over-sophisticated ? Isn't this the adult's view of what the child might be thinking, rather than the authentic childhood vision ? On the other hand, many of the verbal images charmed and amused us—the sea, "blue and bent", the sand (wrinkled) looking "worried"! It was very pleasant to be spared an indifferent musical accompaniment and to hear instead a nicely read narration which avoided clichés.

The rescue sequence is very unconvincing, however, and we felt that this episode of would-be dramatics was unnecessary. Also, the final shots—the return to the "digs"—came as a frightful anti-climax after those superb images shot against the sunlight near the end.

Not completely successful, and marred particularly by a somewhat loose structure and some unnecessary interpolations, but tidied up—and pruned down—a little, this might have rated very high indeed. It is a most original holiday film which we enjoyed seeing.

MALTA HOLIDAY. 450ft., c. t.

By T. H. Pettit, Caversham.

A visit to the island.

MARIELLA. 110ft., c. t.

By Sutton Coldfield C.S. Study Group.

Mariella remembers her childhood, her youth, her marriage, the coming of her first child . . .

KEY: c, colour; s, stripe; t, tape

This is a quite charming little film. We liked the device of never showing Mariella—of only seeing her hands, and what they do; this may not be original, but it is used here very effectively indeed. The music is pleasant, and the narration is read most sympathetically. The colour is very good—here is remarkable quality for an 8mm. colour dupe !

The time-lapse devices are very well contrived: we admired the transition showing the little girl carrying a plasticine model out through the door, and cutting immediately to the door opening on classroom and timetable, years later.

What lets the film down is its ending. The " . . . or the beginning ?" is too slick, unoriginal and mawkish. And the film should surely have ended on the shot of the big beads with which it opened—Mariella's toy passed to her own child; this would have been much neater than the present extraneous ending.

MONUMENT TO IMAGINATION. 377ft., c. t.

By P. Wehner, Durban.

Record of a holiday spent by car in the Kruger National Park, South Africa.

MORNING ROUTINE. 100ft., c.

By J. J. Whelan.

The morning routine of mother and Nicholas, aged four months.

PLASTIC AUTOLITHOGRAPHY. 100ft., c. t.

By Ron Carey, Southampton.

Documentary.

TAXIDERMY IN MALTA. 120ft., c.

By A. F. H. Stevens, Carshalton.

The stuffing and preparation for sale of a purple heron.

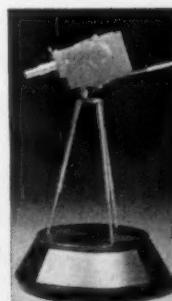
A well made little film, which we found most interesting, despite its somewhat gruesome visual material ! It is hard to pick faults in the visual treatment, which is most competent, especially in its achievement of smooth time-

THE ACW OSCAR WINNING FILMS OF 1960

WHO are the leading film makers of the year ? What sort of films have gained for them the coveted ACW Oscar ? You'll find the answers in next week's fully illustrated report. And you'll be able to see all ten films at the National Film Theatre next month.

Performances at 6.15 and 8.30 on Thursday, May 4, Friday, May 5 and Saturday, May 6. Additional performance at 3 p.m. on Saturday, May 6.

Tickets at normal theatre prices: 2s. 6d., 4s. and 6s. The 4s. and 6s. are bookable in advance. Write the theatre at South Bank, Waterloo, London, S.E.1 (please remember to enclose a stamped addressed envelope) or telephone WAT 3232. The box office is open for advance bookings daily, except Sundays, from 11.30 a.m. to 7.30 p.m.



READ all about them next week.

SEE them at the National Film Theatre next month (May 4, 5 and 6).

lapse; the actual business occupied several hours, the film only ten minutes or so, yet there is no feeling of incompleteness as far as the time element goes. But what was the point of the opening two shots?

The final images are very beautiful indeed. We have, of course, plenty of evidence of this producer's great skill with a camera and colour film in his 16mm. entry for this year's competition; it is also well in evidence in the closing passages of the present picture.

Our main criticism is that the material badly needs some explanatory commentary or titles. It is tantalising to see so much going on, so clearly presented, yet not to be quite sure what the purpose of everything is. It was a bad idea to present the film silent—and a tribute to the producer's skill that it still has some effect, even seen without a word of interpretation.

THE ESTIMABLE GOTHIC. 200ft., c. t.

By B. E. Deamer, London, N.11.
A survey of classic Gothic horror themes; what have we to compare with these evil fantasies? The Bomb!

THE EXTRA SPECIAL MODEL. c.

By A. F. H. Stephens, Carshalton.
A man buys a Viking ship model-building kit. It is marked, surprisingly, "extra special model". In a dream, he sees it behaving remarkably on the water—it dives and resurfaces like a dolphin! He rushes to the water, on awakening, to see if it will fulfill his dream. It sinks like a stone. But when he has gone away, it comes to the surface, then begins, all by itself, to behave as oddly as it did in his dream . . .

THE GRAIN ELEVATOR. 300ft., t.

By P. Wehner, Durban.
Documentary description of a S. African grain elevator.
This shows the same virtues as the producer's National Park picture—an evident concern for his subject, and a great deal of work in presenting the subject as a film. Unfortunately, it has the same serious fault—somewhat pedestrian treatment.

The description of the technical side of the thing is full and careful. It is also rather dull. Presumably the producer wanted to interest general audiences in something often seen but not so often understood. In that case, he should try hard to put the description across with greater urgency (and, possibly, humour).

Endless pans and tilts, with the voice of the commentator going on and on, have a mesmeric effect; ultimately, they might send the spectator to sleep!

The effects recordings are too muffled to convey any really life-like quality. The commentary is too full and, towards the end, commits the sin of talking about one thing while the visuals show unrelated scenes. The producer should have avoided mentioning that, while the loading is fast, nevertheless the complete stowing of a grain cargo takes three days, "because of unavoidable delays". What are these delays? We are not told.

There is a complete lack of human interest. Couldn't we have glimpsed the personalities of some of the people who run the elevator? The music is most inappropriate. What is the relevance of Tchaikovsky to this subject?

The animated colour sequence is excellently done. Had this material been mixed-in with the rest, the film might have been much improved. Clearly, the producer knows a lot about film making—but he pays too little attention to the total effectiveness of what he does (and he should trade in his tricksy "dissolve" equipment, or use it much less often!).

THE LETTER. 80ft., c. t.

By A. C. J. Manley, London, N.W.8.
A young man writes to his girl—"all is over!". He has difficulty in finding a post-box, and meets the girl, coming to him, before his letter is posted. There is a joyful reconciliation, and the letter is torn up and given to the bounding leader of a paper chase, as fresh material for laying a trail.

3 SmS R² (Three Spies Are Squared). 150ft.

By Foxy Films, London, S.W.19.
A fantastic spy story, involving secret agents, scientists and the Unorainian Embassy.
There is plenty of bizarre fun in this zestful comedy, and it did make us laugh! But it needs a little more polish. Then it might have been very successful indeed.

The continuity is very shaky at several points, e.g., the swimmer appears to change direction suddenly in adjacent shots, and the lab. scene is anything but smooth. But there are some nice ideas—we liked the shot of the three spies, taken from behind, shaking their heads at the Customs officer.

It is clear that the producers went to a great deal of trouble to secure suitable locales, which are effectively used. Greater crispness

Amateur Cine World · 13th April 1961

Where To See the 1959 Ten Best

Fleetwood. 18th Apr., 7.45 p.m. Presented by Fleetwood P.S. Cine Section at North Euston Hotel, Fleetwood. Tickets 2s. from Hugh V. Martin, 2 Gregory Avenue, Bispham, Blackpool.

West Bromwich. 19th Apr., 7.30 p.m. Presented by West Bromwich C.S. at Churchfields School, West Bromwich. Tickets 2s. from W. Leddington, 3 Clifton Road, Stone Cross, West Bromwich.

Beckenham. 21st Apr., 7.45 p.m. Presented by Beckenham F.S. at Central Library, Beckenham Road, Beckenham, Kent. Tickets 3s. 6d. from Norman Royce, 78 Kenwood Drive, Beckenham.

Stockport. 27th Apr., 8 p.m. Presented by Stockport A.C.S. at Stockport. Tickets 2s. 6d. from D. D. Tommis, Lincroft, Kings Close, Bramhall, Cheshire.

Watford. 27th Apr., 8 p.m. Presented by Watford C.S. at Town Hall, Watford. Tickets 3s. from K. Cotterill, 9 Windmill Way, Tring.

Glasgow. 30th Apr., 7.30 p.m. Presented by Glasgow C.C. at Cosmos Cinema, Rose Street, Glasgow. Tickets 2s. 6d. from T. Dryden, 267 Crow Road, Glasgow, W.1.

of treatment would have made some of the gags funnier—the 'phone gag, for example, is taken far too slowly, and we stop giggling long before the scene is over. Had the shooting and editing been tidier, and the film a little shorter, it might have secured a far higher commendation. As it is, it impresses by its pace and inventiveness.

WELCOME TO WALES. 180ft., c.

By C. M. Sturdy, Manchester.
Rhyl and Llandudno—a holiday film.

WISHES TO MEET. 125ft., c.

By David Pollard, London, W.6.
Young widow advertises for a husband. Prospective suitor turns up, and turns out to have an extraordinary appetite. He eats the tea provided, everything she can find in the larder, then, when only one half-biscuit is left, he gobbles up Aunt Harriet who has called unexpectedly.

Here is a good idea for a fantastic comedy, but it has been let down somewhat in a number of ways: There are three distinct levels of acting: the young widow plays very pleasantly indeed (we found it hard to believe that such an attractive person would have to advertise for a second husband!); the prospective suitor is competent; Aunt Harriet is a badly made-up stock figure from amateur farce.

The film is too slow; take, for instance, the letter-writing, which seems to go on almost interminably. We would like much greater slickness here. The man's journey to the widow's house is also much too protracted. There is some clumsy editing—the jump-cuts at the bus stop provide one glaring example of lack of smoothness.

The final sequence lacks punch. There should have been more sense of the monstrous here—more preparation for the final, awesome revelation that Aunt Harriet has vanished along with all the edibles.

The colour is good. One wishes that a little more had been made of this promising idea, and that the treatment had been smoother and slicker.

Club Presentations

Cine clubs in the United Kingdom will be able to present their own show of the Ten Best from June 12, 1961. Booking opens on May 1. Applications should be made, not to ACW, but to the British Film Institute Booking Dept., 81 Dean Street, London, W.1. Early application is strongly advised, for the most popular dates will almost certainly have been booked during the first week of May.

Applicants are asked to give alternative dates where possible, and to state the seating capacity of the hall in which the films will be shown. In the event of more than four clubs wanting the programmes for the same or near dates, those booking the largest halls will be given preference. Hire fee: £3 13s. 6d. per evening. Nine attractive posters in colour are provided free of charge; additional posters available at 9d. each. Special terms for printed programmes.

CORRESPONDENCE

Letters for publication are welcome. Address: ACW, 46 Chancery Lane, London, WC2

Perforation Pitch and Steadiness

I READ WITH interest Ivan Watson's search for perfection. The story below may qualify his insistence on the method of using frame line measurement as a means of checking the registration of the film in the camera gate. It also, I think, might amplify a statement which he makes elsewhere, the significance of which is inclined to be lost: "I got steadier pictures . . . despite the fact that the claw-to-gate separation of the camera did not match that of the projector."

I had been filming with a Bolex H16T camera, and was disappointed to find that one of the films taken gave a very unsteady picture with my Ampro projector. Certainly the gap between frames (frame line thickness) was "all over the place".

I took the film to my dealer who was kind enough to project it with G. B-Bell & Howell equipment. To my surprise, the picture was reasonably steady, although the thickness of the gap between frames varied cyclically from some positive amount to an overlapping of one frame with the next. The dealer thought my projector must be at fault, and so I proceeded to examine my own projector once more, not quite understanding why it should choose to be faulty with this film alone.

I noticed, on deframing the picture to study the gap variations, that the picture above that normally projected (on the screen) was rock-steady — its steadiness in fact was superbly good.

The truth of the situation then dawned on me: there was a cyclic variation in the pitch of the sprocket perforations on the Kodachrome film stock I was using. Certainly I had never realised that a steady picture could be obtained, despite such variations, if the frame projected is the same distance from the intermittent claw in the projector as the frame photographed is from the claw in the camera. I think this matter cannot be generally realised and that it might therefore be of interest to readers.

The diagram gives an explanation which I trust is fairly self-explanatory. A shows the frame spacing as recorded by the camera on film stock in which the sprocket perforations are alternately too close and too far apart. B shows the result of projecting the film in a projector in which the projected frame is the same distance from the engaging

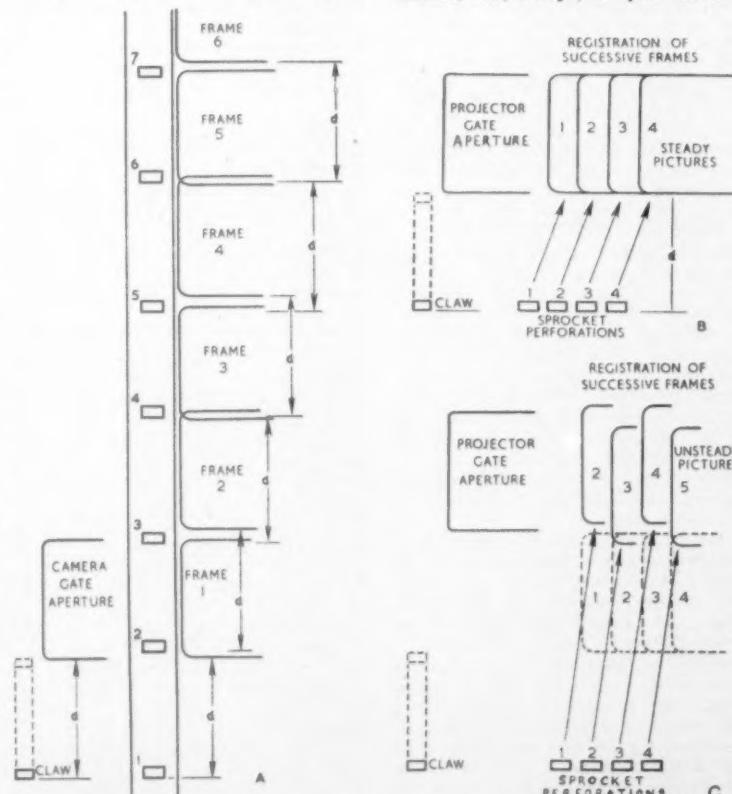
claw as in the camera. C shows the result of projecting the frame above that considered in B.

In general, frame 2 is registered in the camera in relation to sprocket perforation 2 by the fixed distance in the camera between the gate aperture and the point at which the claw is withdrawn. If, in the projector, frame 2 is not registered by sprocket perforation 2 but by perforation 1, then frame 2 will be out of registration in relation to the projector gate aperture by the error in pitch between perforations 1 and 2, and so on. Chalfont St. Peter GEORGE STURROCK

16mm. for Cheapness!

THERE IS NO DOUBT in my mind that 16mm. is not only the best gauge; it is also the cheapest! I have recently bought a Bolex H16 in excellent condition for £82 and have found a source of supply of ex-Govt. b & w negative stock. 100ft, daylight loading spools of Plus-X cost 17s. 6d. and 50ft. rolls of 29 deg. and 37 deg. Sch. stock 9s. 6d. each.

I prefer negative for several reasons.



Quality is better, editing is easier on a cutting print than on a reversal original and, of course, it is easier to produce copies from a negative. I get my stock developed by a London lab, for 12s. per 100ft. Now I am working on a method of producing my own projection prints but am having difficulty in getting hold of 16mm. positive stock.

I was also able to procure an ex-Air Ministry Ensign Universal splicer for 15s. and spent another 5s. getting it into tip-top condition. For £5 I bought an absolutely brand-new Weston III cine exposure meter from a friend. I think this must be my lucky year!

At the moment I am building a good, solid animation "rostrum" which, when finished, will, I hope, be quite versatile.

The table will have a piece of 12in. x 10in. opal glass inset in the centre and lit from below by a cluster of pearl bulbs. This will be invaluable for making silhouette cartoons. There will also be conventional top lighting and provision for tracking in the camera. I hope to buy an ex-Govt. Specto camera recorder for permanent installation on this.

I trust that I have not given the impression that I am a do-it-yourself gadget fan. If I had enough money I would buy all my equipment new, and although I am an ex-stills photographer I believe that the biggest mistake an amateur film maker can make is to treat our hobby as just another branch of photography. Film construction and acting are just as important. Why don't more amateur film makers work in co-operation with their local amateur dramatic society, as I intend to do?

Best of luck to ACW in its new weekly form. Here is one subscriber who reckons the extra 3s. per month a positive investment!

Burnham

ROY BAILEY

In terms of cost per minute of screen time, 16mm. neg.-pos.—even at "surplus" prices—can hardly be as cheap as 8mm. reversal, but it is certainly inexpensive. Unfortunately stocks of 50ft. and particularly 100ft. lengths of ex-Govt. 16mm. of recent manufacture are far too low for every 16mm. user to take advantage of these bargain prices. And very little 16mm. positive stock is available on the surplus market, for the film printing labs. are almost the only users of it. One can buy positive stock in "amateur packs", but at a price which makes it not worth the while of the amateur to compete with a trade laboratory which gets the same stock in bulk lengths, at trade prices, and without having to pay Purchase Tax on it.

Projector Gadgets a Snare?

I WONDER if some of the gadgets which most new projectors are loaded with are really any advantage to the man who wishes only to show films to entertain an audience. They appear to turn the home movie into a toy to play with while the film is being shown. Trick photography has its place, but it should be done when the film is being made and edited. The cost of a viewer and of the few accessories needed to make an editing bench is so low that to include editing facilities in the projector is a waste of money.

16mm. seems to give a slightly better picture than 9·5mm. when new (all other things being equal), but in my experience 9·5mm., because of its lighter weight and balanced claw action as opposed to the one-sided pull on the 16mm. projector, maintains its steadiness much better and has incredibly long life. Some of my 9·5mm. films are a quarter of a century old and are still in excellent condition. I think that the sprung claw with which most 8mm. cameras in the lower price range are fitted, plus the

relatively heavy double-run film which it has to move (again with a one-sided pull) is responsible for much of the poor definition in 8mm.

The nine-fiver may be interested in the following little cautionary tale. An 8mm. enthusiast was seen leaving during the interval in a programme of 16mm. and 9·5mm. films. He explained that after the excellent first half, the 9·5mm. films would come as an anti-climax. As I gently led him back to his seat I pointed out that the first half was the 9·5mm. part of the programme. Like so many who condemn this gauge, he had never before seen a 9·5mm. film shown. Bournville

J. HARRIS

Condensation on Lens

I HAVE had the same trouble as A.J.D. of Richmond, York — temporary loss of picture on my Portay viewer, and have found that the condensation causing it is on the mirror fixed in the lens carrier. The latter is made to be readily detachable, so when condensation appears it is only a moment's task to remove the carrier and wipe the mirror with a lens tissue or soft cloth.

Birmingham, 32

F. J. LOFLEY

THE CONDENSATION appears to be caused by the close proximity of the lamp to the enclosed mirror. Its heat on the air in the enclosure drives the moisture on to the mirror which takes longer to heat up; when it is hot, the condensation clears.

I have remedied the trouble after fitting a thin brass foil heat shield round the lamp between it and the mirror case. This prevents excess heat raising the temperature of the enclosed air space in front of the mirror, except at such a speed that the mirror similarly warms up and there is no deposit of moisture. Havant

J. L. L. PILKINGTON

Kick from an Old Hand

FROM Mr. Johnson's statement that he never expected to see the name Mortensen in the pages of our mag, one would think that none of us had ever studied photography. As for his contention that the only people who worry about grain are 35mm. still workers and producers of those "nasty little bootlace films," *This Park is Beautiful* and other 8mm. winners have shown what can be done, and 35mm. is, of course, used by leading professional photographers everywhere.

With reference to the tip about buying an Invercone for a Weston, does Mr. J. think we would use our Westons frequently without having purchased one? No, Mr. Johnson, we didn't all start this hobby yesterday.

Apropos good films, no one seems to have mentioned my favourite of 1960, *Jazz on a Summer's Day*, which surely

shows that a film doesn't have to be shot according to the book. The producer must have liked people a lot, because he made us like them, too, by catching them off guard in very endearing reaction shots. The "end" title comes all too soon.

New Barnet

PETER NOBES

In Memoriam

AMATEUR CINEMATOGRAPHY marches on. New cine clubs appear every week. Each year the Ten Best entry grows larger as more and more people discover the satisfaction and enjoyment of producing films. Top amateur productions are being shown on TV to audiences of millions, and the future shines with promise as non-professional films become more highly regarded by the public and film industry alike.

That's what you think! In fact, we're as dead as the dodo and our activities are as fashionable as fretwork. It just is not done to have movie-making as your hobby! If you want to be really "with it" you just use your cameras as an adjunct to another hobby, like motor rallies or sailing.

The source of this information? An article in the current number of *Photographic*, which points out that, although as an adjunct to other hobbies, "amateur films have never been more alive," amateur films as a hobby in themselves are a thing of the past—dead as the dodo, in fact. Ah, well, it was nice while it lasted.

Leigh-on-Sea

PETER PEARSE

No News Not Good News

I AM AMAZED by the very small number of cine club secretaries who consider it worthwhile reporting their activities in News from the Clubs. A beginner such as myself who wants to join a local club looks first in this feature, but Birmingham and district is conspicuous by its absence from it. Maybe the Birmingham clubs don't want new members, but if they do why don't they make it easy for one to find them?

Birmingham 32

F. J. LOFLEY

Not being able to answer these questions, we have sent our correspondent a list of ten clubs within reasonable distance of his home.

Invitation

READERS who may think that a magnetic sound head on the projector makes lip sync easy should try it sometime!

Horley

R. PETERS

In Maker's Carton, Never Used

WHAT is one to make of the advertisement I saw recently which began: "A new camera for Easter? A selection from our second-hand dept. . . ."? Seems like their script needs a re-write!

Hamworthy

L. J. CLUETT

Making a Start

BY H. A. POSTLETHWAITE

Colour or Black and White?

COLOUR HAS obvious advantages; it makes happy scenes look happier, glamorises even commonplace localities, and gives to the home cine show something the TV programme hasn't got. For family and holiday scenes it excels, and for straightforward filming of that kind, it is as easy to use as monochrome film.

And yet . . . Have you ever cast your mind back to a really superb production seen at a cinema three or four years ago—one that gripped and fascinated—but found yourself unable to remember whether it was in colour or plain black-and-white? And when you see a first-rate documentary, or a really interesting play, on television, are you really conscious that it is in monochrome?

Colour Can Distract

In fact, some subjects are better treated in black-and-white; and when the interest is in the theme rather than in the setting, brilliant colour may be a distraction, and incongruous colour can spoil the effect. For example, a splash of red always attracts the eye, so that a child wearing a red coat in the background of a scene may pull the attention away from the foreground action, which is what you were really filming.

Although Kodak no longer market black-and-white film in the 8mm. gauge, they do sell it in 16mm.; Gevaert sell black-and-white film, of three speeds, in both 8mm. and 16mm. It is cheaper than colour. A 50ft. spool of Kodak 16mm. b. & w. costs £1 17s. 7d. against £2 2s. 9d. for colour. A 25ft. spool of Gevaert 8mm. b. & w. double-run costs £1 1s. 5d., against £1 7s. 8d. for Kodachrome or Agfacolor.

Black-and-white film is faster, so you can use it when the light is not bright enough for colour film; and even when the light is reasonably good you can use a smaller aperture, thus getting greater depth of field, or film in slow motion at times when you could not open up the lens sufficiently with colour.

Black-and-white film, except the extremely fast varieties, renders detail more clearly than colour film. This is of particular advantage in 8mm., which may be enlarged on projection to so great a degree that definition suffers, particularly in distant scenes. A b. & w. film also has greater latitude, which means that any exposure errors will not detract from

the quality to so great an extent. In scenes where there is a very wide range of contrasts (brilliant sunshine and deep shadows) there will inevitably be both over-exposure and under-exposure of parts of the scene. With colour film the highlights are liable to be burnt out and/or the shadows clogged, but monochrome film may render both satisfactorily; even if it doesn't, the defects will not be so apparent.

With monochrome, contrasts of light and shade take the place of colour contrasts, and brilliant effects can be obtained by careful choice of lighting. Scenes taken against the light (i.e., with the camera pointing in the direction of the light source) can make a special impact when, for instance, figures appear in silhouette or semi-silhouette. It is possible to get the same effect in colour, but it is more tricky. Needless to say, it is essential when filming such scenes to make sure the camera lens is adequately shielded from direct light.

Artificial Light

A valuable feature of black-and-white film—and one that may be the deciding factor in choosing it on a particular occasion in preference to colour—is that it is equally suitable for use in daylight and artificial light. Colour film designed for artificial light can be used in daylight with a suitable filter (Wratten 85), and daylight film can be used in artificial light with a Wratten 85B filter, but this requires so great an increase in exposure that it is seldom employed. No colour film can be used satisfactorily for a scene lit partly by daylight and partly by artificial light. With artificial-light film in the camera the part of the picture which received most daylight would have a blue tint; conversely, if daylight film were used for a scene with mixed lighting, the parts where artificial light predominated would seem too orange.

With black-and-white film there is no such difficulty; tones are not affected, and though the emulsion is slightly less sensitive to artificial light than to daylight, this presents no difficulty in practice. So for winter filming, and for filming a subject which includes both indoor and outdoor scenes, monochrome film is decidedly easier to use.

The term artificial light in relation to colour film means photoflood light; ordinary half-watt (i.e., domestic) light-



ing won't do. But with black-and-white any kind of artificial lighting is suitable, so long as it is bright enough.

A minor advantage of b. & w. film is that if two or more spools are to be intercut or joined together for projection, you are more likely to get uniformity of tone, and the problem of maintaining colour continuity does not arise. With colour film it is not unusual for one spool to be returned from processing with a bluish cast and another with an overall tinge of pink or yellow. This is not necessarily the fault of the processing station, for the quality of daylight varies and differences of colour temperature (roughly speaking, the amount of redness or blueness) are not easily detected by the eye. At the seaside when the sky is blue, any scene filmed in the middle hours of the day is liable to appear too blue when projected at the same time as scenes shot elsewhere. Towards sunset the light will have changed so that a film made late in the day will appear, in comparison, to be yellowish or tinged with red.

Correction Filter

It is possible to obtain filters to compensate for changes in the quality of the light, differences being assessed by means of an exposure meter which measures the colour temperature as well as light intensity. But most amateurs are content to use a haze filter when the scene is liable to appear too blue (following instructions given with the film) and blame the processing station for other aberrations!

With monochrome film it does sometimes happen that a length of film comes back from processing with a brownish tone whereas other lengths are black, but this is exceptional.

However, despite the advantages of monochrome, it must be agreed that for straightforward holiday and family scenes colour scores every time. And for such filming it is as easy to use as black-and-white.

(Next week: OVER-EXPOSURE AND UNDER-EXPOSURE.)



Fig. 1. The front ring of the zoom lens is for focusing, the rear for setting focal length. Above the lens is the lenticular window of the photo-electric exposure meter.

ACW TEST REPORTS

CANON REFLEX ZOOM 8

A FOCUSING ZOOM lens, semi-automatic exposure control, reflex viewfinding with a split-image rangefinder incorporated: such attractive features are combined with good workmanship and a sound basic design in this double-8mm. camera from Japan.

The body and mechanism of the Reflex Zoom 8 are fundamentally (and in many details) the same as in earlier Canons, including the twin-turret 8-T reviewed in *ACW* for February, 1958. The main changes are, first, an alteration of the front plate to receive the zoom lens in place of the turret; second, removal of the top cover which housed the parallax-compensating gear (not required with a reflex viewfinder) and its replacement by a slightly thinner but longer cover containing the exposure meter. The result of these modifications is, perhaps, a somewhat ungainly shape and a tendency to be front-heavy (Fig. 1)—though by no means to the extent of making this an awkward camera to use.

The camera is in a two-tone grey and weighs 2½lb. Overall dimensions are: height, 5½in., width, 2½in., length, 8in.

Mechanism.—A neat ratchet-type key winds the motor, which runs for about 7½ft. (37 secs.). While filming, a click is heard every 50 frames (3 secs. at normal speed), and a warning gong sounds 3 secs. before the motor cuts out. The speed setting dial is marked at 8, 12, 16, 24, 32, 48 and 64 frames per sec. and can be set intermediately. True speeds and marked speeds are in commendably close agreement and speed constancy is very good.

Operation is by a small lever just beside the lens mount, or by cable release. A separate lever selects normal or single-frame operation and there is a milled disc to lock the mechanism either on for continuous running or off. The footage indicator, geared to the mechanism, is a circular scale seen through a window

at the rear of the camera. It automatically resets to zero when the camera door is opened but the reset can be made inoperative by pressing, first, a small button alongside the indicator window (Fig. 2).

The hinged door has an excellent positive latch. The camera interior (Fig. 3) is not unlike the original Sportster, with a neat hinged gate incorporating entry rollers and an internal leaf spring. Mounted on the camera door are light leaf springs, to prevent lateral float of the film, and a cam that closes the gate as the door is shut. There is no idler below the gate.

Although the pressure plate cannot be removed, access for cleaning is reasonable. The film path is simple and clearly marked, and the interior is finished matt black. Light trapping is good, the trapping groove being lined with black latex foam.

The claw is sprung, riding on the film during the return stroke. The rotary shutter has an opening of about 165°, giving an exposure time of 1/35 sec. per frame at 16 frames per sec., and pro rata at other speeds. Single-frame exposure is about 1/25 sec. The claw engages the perforation one full frame below the gate aperture (i.e., separation "+1").

The flat part of the camera base measures a little over 1½ × 2in., and is fitted with a ¼in. Whit. bush for tripod, sling, or pistol-grip screw: it has also a central milled slot about ½in. wide by ½in. deep into which accessories locate.

Viewfinder/Rangefinder.—This, a new Canon feature, operates on the principle of collecting a small part of the light from the subject by means of a partially reflecting prism in front of the lens iris (Fig. 4). The amount of light piped off into the finder system is around 12½%, a loss equal to about a quarter of a stop in exposure level. Taking it from in front

Fig. 2. To the right of the hinge is the footage indicator. The small knob in the curved slot behind the lens adjusts aperture, at the same time rotating the scale of the exposure meter.



of the iris has the great advantage that the viewfinder image is bright whatever stop is being used—a consequent but very minor disadvantage is that if one is filming in error at a grossly incorrect stop there is no specific warning.

The arrangement of prisms in the range-finder section is such that a focal point equivalent to the film gate is incorporated, and the image viewed is divided into two halves, horizontally. The lens is correctly focused when, through moving the focusing ring, the two halves of the split image are brought into line. In short, this viewfinder design permits critical focusing, shows a bright image under all conditions and at any focal-length setting of the zoom lens, and is entirely free from parallax error. The eye-piece is adjustable to suit individual eyesight.

Exposure Meter.—The lenticular window of the cell is above the camera lens, and its acceptance angle is broadly equivalent to that of the lens when zoomed to the widest angle (10mm.) end of the range. The meter pointer is seen through a window in the top cover of the camera (Fig. 5), and the pointer position is picked up, via guide-lines, by a red arrow on a circular scale which is rotated by the lens iris lever.

The red arrow is first pre-set according to the film emulsion speed (ASA or DIN) and the taking speed (frames per sec.). This takes only a moment, and when it has been done, operation is simple: the camera is aimed at the subject, just as one aims a separate exposure meter, the lens iris lever is moved till the rotating scale brings the red arrow into line

with the exposure meter pointer, and the lens aperture is then correctly set. On the circular scale, all filming speeds can be set; the emulsion speed range is 10 to 160 ASA (11 to 23 DIN); and the effect of using an $\times 2$, $\times 4$, or $\times 8$ filter is shown. There is also a zero mark for the pointer and a calibrating screw to provide zero adjustment if necessary.

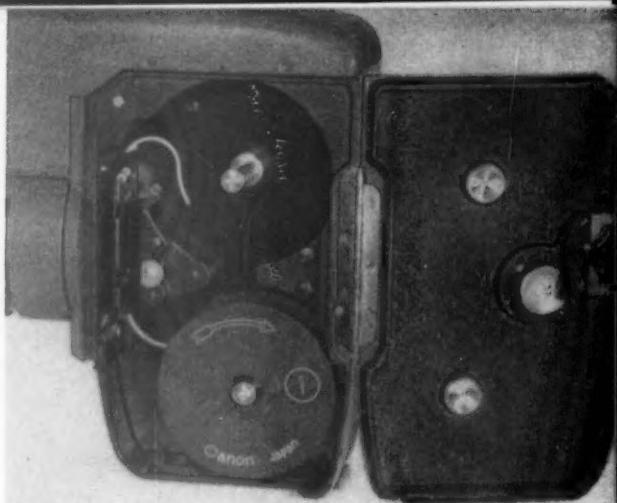
Supplied with the camera is a plastic cover, containing two small slots, which fits snugly in front of the lenticular window of the cell. In this position it protects the p.e.c. from unnecessary exposure to light, but this is not its only function: the slots act as a baffle which reduces the cell sensitivity some 16 times, enabling the exposure control to be used with emulsions faster than 160 ASA.

Zoom Lens.—This f/1.4 focusing lens, with a zoom range of 10-40mm., comprises 13 elements, excluding those in the viewfinder. All are hard-coated, and the mountings are of aluminium with external surfaces anodised black: engravings are filled-in white except for the metre scale, which is orange. The external diameter of the front mount is just under 2in.; it is screwed internally to receive the Canon close-up lens and filters, which have 48mm. dia. threads.

Focusing, done by rotating the front ring, ranges from 5ft. to infinity.

Focal-length setting is by rotating the

Fig. 3. A clearly marked film path and a gate that opens enough to make threading easy. Attached to the door catch (right) are lightly sprung edge guides for the film, and a cam to close the gate.



and noting that the extremes of brightness should be within 4:1 (e.g., two stops). Setting the meter for different emulsion speeds and filming speeds is rapid, but matching the lens iris arrow to the meter needle calls for a little practice: they are not lined up radially as one would expect (except when the pointer is

central, as in Fig. 5), but along the thick wedge-shaped guide lines which apparently compensate for greater sensitivity around scene centre. We found the meter in good general agreement with our standard exposure meter.

The reflex viewfinder, bright at all apertures, is a transcending attraction. One sees what the film is seeing—all the time. If the lens cap is on, one sees nothing. Filters, effects boxes, supplementary lenses: they cannot be forgotten. The split-image focusing is fast except where the subject lacks a distinct vertical, but in such cases, which are not common, an upright stick or something similar can often be added temporarily to the scene. The fact that focusing is done at the 40mm. focal-length condition emphasises the greater importance of accurate focus where the depth of field is least.

The finder eyepiece is rather large, so that by moving the eye one can slightly alter the subject area seen. Care must also be taken not to let strong light shine on to the eyepiece while filming, as it might slightly fog the shot by travelling in the reverse direction through the finder optics on to the film.

The 10 to 40mm. zoom lens gives the facility of a multi-lens turret: one can frame the subject and compose with great accuracy. One can also zoom, of course, but for the sake of the audience not too often, as the instructions sensibly point out.

The camera held speed satisfactorily, and the warning gong before the spring ran down was useful.

Results.—As we found in the earlier Canon, film steadiness was in the top class for sprocketless cameras, both throughout the full range of filming speeds and in a lengthy shot taken frame-by-frame. The mechanism got off the mark very well; at 16 f.p.s. first frames could hardly be discerned and even at 64 f.p.s. only two frames were lighter than the rest. A superimposed title showed complete absence of lateral float and, incidentally, exhibited no noticeable vertical float. A good black frame line separated successive frames; in the new Canon, unlike earlier models, it is centrally placed to bisect the sprocket holes.

Lens performance was impressive. There seemed to be no quality change throughout the focal-length range—and this was so at all apertures. Exteriors in colour at f/1.4, shot

Continued on page 508

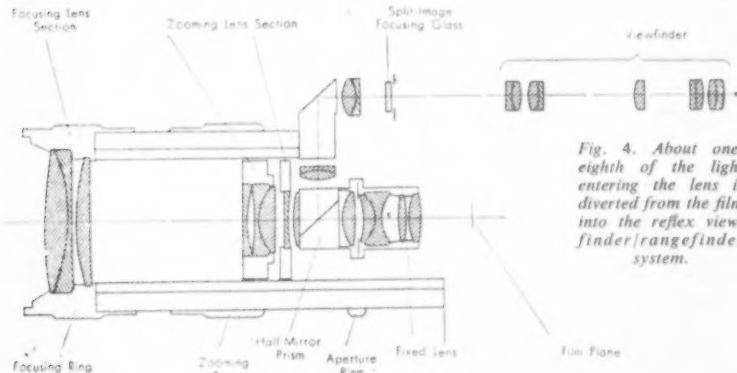


Fig. 4. About one-eighth of the light entering the lens is diverted from the film into the reflex viewfinder/rangefinder system.

second ring; there are calibrations at the two extremes, 10 and 40mm., and also at 13 and 25mm. The same ring is turned when zoom effects are required.

Aperture setting is by a small knob on a third ring, which has equally spaced divisions at one-stop intervals from f/1.4 to f/22. The aperture ring is coupled to the exposure meter by a helical cam-and-lever system.

The instruction book is of exceptional clarity and contains some brief but sound general advice, though now and again this is quaintly phrased.

Operation.—The camera loads easily and handles comfortably. The exposure-meter arrangement is a matter of taste, certainly slightly faster in use than a separate meter, but slower than one in which the coupling is done by following a pointer in the finder window.

The instructions wisely advise using the meter with the same technique as if it were a separate meter. For example, pointing slightly down so as not to include excess sky, taking lightest and darkest readings and averaging,



Fig. 5. The exposure meter: here, the arrow on the circular scale has been correctly aligned with the pointer (visible in the rectangular slot) by adjusting the aperture setting. The dials are seen pre-set for 10 ASA film at 16 f.p.s.

Small Budgets.

BY TRADER

A London dealer reports on the secondhand and part-exchange market

THE BIG SURPRISE of the week was the offer of a Canon Zoom 8, which looked as though it had never been used — it was in its original packing. I had very little hope of being able to make our offer sufficiently attractive. The owner said he had acquired it in settlement of a debt. Our offer of £55, which was very slightly on the generous side, being refused, we suggested he tried other dealers in the district, and if he got no joy from them, that he should advertise in *ACW*, when he should get at least £70 of his money back.

A cheering sight was a Bolex B8, offered in part exchange for an H8. Of the non-variable shutter type, with standard f/2.5 fixed-focus lens, it showed slight traces of corrosion (on the screw heads on the front panel), and the lens was rather grubby. Had it been in perfect order we should have offered £24 for it, but we figured that overhauling it would cost £2, so our figure was £22.

Why, some customers ask, should they be expected to pay for repairs on an article they no longer own? Surely the cost of repair should be added to the selling price? But would you pay £20 for a camera you could get elsewhere for £18?

The 8mm. Kodak Brownie-Turret can't be classed as a top quality camera, but it produces good results, and we felt that a second hand model we were offered would soon find a new home. We started the bidding at £14 and closed the deal at £16. When the camera has been cleaned and checked, we shall hope to re-sell it at about £25. Rather surprisingly, our offer of £20 cash for a Bolex C8, with the French Lytar lens, in perfect condition and complete with compartment case and parallax prisms, was accepted without demur. We shall put this in at £32, at first, and wait and see what happens.

An Admira 811a with f/2.8 standard lens and 35mm. telephoto was sent us by post for valuation in an exchange deal. We haven't had a chance to look it over thoroughly, but I imagine that our offer will be about £18 if it is in first class order.

The turnover of 16mm. apparatus is not, of course, on the same scale as that of 8mm., but some interesting items were brought in last week. As far as condition is concerned, the most outstanding was a Cine-Kodak Royal camera, which looked for all the world as though it had been bought yesterday. The owner was

keen on buying a fully automatic 16mm. magazine model. The Royal when new used to sell at over £70, but it was withdrawn from the Kodak range last year, and since then its value has taken a hard knock. We count ourselves as fortunate if we can re-sell at more than £40, so the buying-in price can rarely exceed £28.

We were pleased to see another Kodak model K, though it was only last week that we took one into stock. The model offered this time, however, was not in such good condition — the mechanism was running sluggishly — and there was not so much at stake in the exchange. Our offer was £20. We are not keen on taking too many of the same kind of model into stock. For one thing, it suggests that there may be something wrong with them, and if we tie up capital in duplicate models, the customer's choice is limited; but we felt the K sufficiently popular to justify the further expenditure.

In an exchange deal we were offered an American Bell & Howell 16mm. 200TA Automaster camera with f/1.9 focusing lens. It was never produced in Britain, and at one time its price new, with one lens, was over £150. This one was offered in exchange for a new 16mm. Bolex outfit, but we didn't think it would sell for more than £100, so we offered £60, this price to include two

JUST IN

Our first glimpse of the new Kodak Brownie 8 movie camera was when the Kodak representative called a week or so back with a sample to show us. I couldn't do anything about it then, but the news of its arrival has now been released, and I've no doubt the camera will soon be seen in almost every dealer's. It is of such simple design that there is little one can say about it, but at its remarkably low price of £12 7s I do not see how it can fail to be a winner. It is smart, attractively finished and very light, and operating it is just a matter of winding it up, setting the lens and pressing the button.

One point, however, is worthy of note. The socket on top of the body (covered by a screw-in cap) is designed to accept an indoor lighting unit. Have Kodak set a precedent, and will other manufacturers follow suit? I should like to see them do so.

The effect of the Brownie 8 on the prices of the cheaper secondhand cameras is difficult to forecast, but pre-war Kodak models will suffer, as no doubt will the Brownie I and II.—TRADER

additional positive finders. The owner also had a wide-angle and a telephoto lens, but as they were standard C mount, he wished to hang on to them.

He thought £60 too little and asked us what we would offer for the camera complete with three lenses, but we pointed out that the extra we could give would be far less proportionately than the difference in price between a new camera with three lenses and the same camera with one. He accepted the £60.

The Kodascope 8-500 we bought in at the beginning of February was put into stock last week, and was sold within two days, leaving us with barely half-a-dozen 8mm. used machines to offer. These include two acquired last week. One was a Eumig P8M, taken in part-exchange for an Imperial. It was in spotless condition and clearly had been well looked after. We offered £20, but the owner was not satisfied. "Call it £22 and it's a deal!" But if we added our usual profit margin to this figure, we would have to offer it at only a pound or two under the retail price of a new machine. It was quite evident that if we were not prepared to take a small profit there would be no deal, so we bid a further pound, and at £21 the deal went through.

The other machine was a Specto 500, which had taken a lot of punishment. The lamphouse was scratched and the motor switch was faulty — and we had yet to try it out. What had the customer in mind to buy? A Noris Synchroner? Yes, a worthwhile machine, but we were dubious about his Specto.

"That's all right, old boy", he said cheerily. "I know it's had a bashing. What'll you give for it?" We checked it over very thoroughly, and soon discovered that the repair bill would be a heavy one. "It would cost us about £6 to put this machine into saleable condition", we told him, and offered £10 for it.

He was an engagingly forthright customer. "What d'you expect to sell it at?" he asked. I replied that the average selling price of this projector was £24. "Twenty-four quid? Tell you what, old boy. Repair it for me for six quid, I'll sell it privately for £24, and then I'll come back and see you about the Noris". It was a nice idea, but it would cost us £6 to put it into shape. If he left it with us for repair, he would have to pay about £10 for the work.

Few people seem to realise that we have to make a profit on repairs as well as on sales. Also, in selling at £24 we would give a guarantee, and this has to be provided for in the selling price. He would not be able to sell privately at £24, for a private buyer naturally expects to pay less than he would to a dealer. The deal was clinched at the £10 originally quoted.

Impressive climactic shot from "Count Down", major prizewinner in AMM's Top Eight competition. "This is a film that would be worth talking about even if it had never been shown on a screen bigger than a pocket handkerchief".



8mm. Prizewinners Get a Rocket

No doubt a critic shouldn't have any regard for anyone's feelings—not even family feeling, which is involved here, for the films discussed are our sister magazine's Top Eight. As head of the family we rally to its support on p. 487, but meanwhile . . .

JACK SMITH has his say

EXCITEMENT over this first "large-screen" arc-projection of 8mm. films at the National Film Theatre is one thing; the actual quality of the films is another—and far more important. I don't intend to discuss the technicalities of the presentation. I'll only say that it was with a feeling of great relief that I watched the final picture (the outright winner), which was projected from a 16mm. blow-up.

It's only fair to point out that I was present for the very first public performance, when maybe teething troubles were still apparent, but I found the screen and sound quality of the 8mm. projection rather poor. However, possibly it pleased those 8mm. fanatics who are trying to prove that 16mm. is on its way out. They got a great big picture, and could work out incredible multiplication sums to show how enormous was the magnification.

What of the films themselves? If the manner of presentation would seem to me at least unlikely to "break down the barrier between 8mm. and the ordinary filmgoer", were the pictures we saw any

compensation? On the whole, I fear not. No doubt a lot of people will say that they enjoyed it all thoroughly, but they will be the addicts who care more for narrow gauge virtuosity than for the real stuff of cinema. Such people are inclined to observe content only after they've registered delight at exposure, smooth camerawork and a neat little bit of superimposition. This can be the only explanation of some of the audience reaction the time I was in the theatre.

The Lady Beautiful was a minor tragedy. In its 16mm. version (shot separately) this piece has real quality, with lovely black-and-white photography and some genuine moments of spine-tickling macabre. A young man nearly comes to grief in his sports car when a black cat appears on the road in front. Suddenly, there's no cat—but a lovely young girl has appeared.

They bathe together, then make love. But the girl vanishes as mysteriously as she appeared, leaving only the paw-prints of a cat in the sand. The young man drives off furiously to find her. When he rounds a bend and sees her in

the centre of the road, he skids and smashes his car, killing himself. A black cat springs out from the wreckage and across the fields out of sight. . . .

In the 8mm. version, this variant on the theme of *La Belle Dame Sans Merci* has little atmosphere and no excitement. The cutting and the acting seem crude compared with the excellence of the broader gauge version. People tittered rather than held on to their seats. I gather that Bristol Cine Club were not responsible for the music which accompanied the screening. I suggest that they bring an action against whoever was. Not only was it totally unsuitable (jolly passages from the ballet), it was dubbed atrociously.

The Lady Beautiful got its prize for photography. I can't think why. The visuals were no better than anyone else's.

It's easy to guess why *Penny Wise* got its prize for "the best use of sound". Presumably it was just about the only film entered which attempted synchronous effects. A pity that the producer didn't get himself a script-writer. A weak joke was dragged to death while a lugubrious trumpet brayed out from the screen, always just a fraction out of sync. The titles were lovely (the chief actor mouthing a carefully synchronised greeting to the audience), but the invention flagged the moment the film proper began.

Request for Four was a little bit more encouraging. While a pianist broadcast a Chopin nocturne, we watched the struggles which four people had to enjoy the music in the face of raucous children, a flippant wife, noisy household chores and the antics of a hi-fi fiend, respectively. A nice idea, and some of it came off.

The listener who contemplated murder as his companion fiddled with treble boost and bass lift gave the best acting performance of the day, perfectly cast and sensitively directed. The moment when he merely glanced at a dagger hanging on the wall suggested more pent-up fury than did all the broadly displayed antics of his other colleagues in the film.

Sadly, the picture outstayed its welcome, degenerating into silliness when the kids started beating drums in front of their infuriated father. This sort of thing requires realistic observation and a neat sketching-in of all the characters. It didn't get these here.

The Glorious Memory was a somewhat jerky Irish documentary with the feverish pace of *The Street* and the same

lack of any close observation of people. Perhaps it got its editing prize because it contained more shots to the foot than any of the others? I couldn't hear the commentator's voice very clearly, and the memory it left me with was hardly glorious.

The Key got the acting prize (*Request for Four* was given a prize for its script). This confused melodrama provided the almost perfect example of what the amateur film should not be like. Some weird angles and a lot of trick effects at the climax do not compensate for a complete lack of story interest.

Penny Pencil was much pleasanter — it gained a prize for the use of locations, and was nicely set in the rural spaces of the New Forest. A little boy finds a magic pencil. He uses it to trace a penny on a piece of paper, and next morning the drawing has become a real penny. So he mints more — until he loses the pencil.

This was more like the sort of thing we expect from the keen 8mm. film-maker. No false dramatics, no attempt to ape the worst kind of commercial movie. The little boy was charming, but needed firmer direction. The commentary was coy and quite unnecessary. But at least there was some enjoyment here.

I should like to be able to use *The White Silk Scarf* as a lecture illustration of the most infuriating sort of amateur film. Perhaps it deserved a prize for "best direction" (although what about the excellent camera work, the good cutting and the acting?). The script-writer, however, should be forbidden access to a camera or cameraman until he can dream up something a little less absurd than this kind of ending.

The pre-title sequence is splendid; a pretty blonde comes on to a deserted railway station platform. A man is waiting — we see at first only his cigarette, puffing away in a striking deep-focus shot. He approaches the girl. She runs in terror. He catches up with her on a footbridge, as a train rumbles through underneath. Next moment, she lies there strangled.

Considerable tension is generated while we wait for the killer to strike again; it seems that he has an aversion to all blondes. There is a terrifying shot, tilting up to his evil eyes peering out from behind his victim's clothes in an hotel wardrobe. He strikes — but the girl in bed awakens to find that It Was All A Dream.

Granted technical expertise and some imaginative moments almost worthy of Hitchcock, what's the point of making a film with an ending so completely banal? And why in heaven's name inflict it on a National Film Theatre audience? After all, there may have been some ordinary film-goers there, as well as cine fanatics.



Wall scribblings aptly and ingeniously provide the titles for a drama featuring two tramps: "*The Key*", awarded the prize for the best acting.

Outright winner — "The Best 8mm. Film Of The Year" — was Major Ewart-Evans' *Count Down*. At least this is a film which would be worth talking about even if it had never been shown on a screen bigger than a pocket handkerchief to an audience of three in a telephone kiosk. It has serious faults, but there's a breathtaking audacity about its central idea.

Briefly, we are shown an English garden in the spring. The owner is going abroad. In fact, he goes to the States, where he works on the launching of a guided missile. The test over, he returns to his wife and his children in the sunlit peace of the English countryside.

No direct comment is made. Here is simply a trip to hell and back; a glimpse of destruction unlimited, framed in sunshine and roses. The awful comment is clear enough, if we have any imagination and care to think about the thing.

Count Down should have been one of the films of all the years. Unfortunately, its impact has been greatly weakened through excess footage. We do not require to see scenes on the voyage to New York. The skyscraper coastline is irrelevant; the glimpses of American railroading add nothing to the central idea. This should not have been tricked out like a travelogue.

The sequence at the desert testing ground is prefaced by some grimly effective shots of giant cactus plants, holding up great spiky hands in warning. A lethal-looking scorpion scuttles across the hot sand. Its image of cruelty is followed by another one — a great black snake on the yellow earth, which turns out to be a cable twisting its way from the control centre to the missile launching ramp.

This is wonderful material, but it is interspersed with shots of the Boot Hill Cemetery, of the gravestones carrying their laconic messages: "Killed by Indians", "Hanged by mistake", and so on. Major Ewart-Evans even throws in a close-up of a real Red Indian for good measure. The audience titters, and the

final effect is weakened. We would have taken his point, without the gravestones and the stock-shot warrior. This is a gallant film which deserves to get known. But it doesn't quite come off.

Well, that's a pretty drastic evaluation of the programme's worth, isn't it? In fact, most of the films are hardly worth a mention at all. But when eight pictures are selected, and shown to the public in a famous cinema, one assumes that they're meant to be taken seriously. I've tried to, and, on the whole, I couldn't.

I'm sure that people are going to say: "What the hell? You didn't like them. So what?" But I feel sure that few people would admire this programme if they were not ardent amateur cinematographers ready to gape in awe at the mere sight of tiny little films flickering across a big, wide screen. Showing these pictures can have done no good to the real amateur film movement — the one that counts, the one that gives us pictures like some of last year's Ten Best or such as we can see in the occasional TV programme.

At a time when non-professional productions are beginning to prove their worth, it is a pity that occasions arise which might make such a claim seem ridiculous to anyone who has little experience of amateur production at its best. The IAC "Festival" was one such unhappy occasion, last year. It's sad, but I can't help feeling that this public presentation of the first "Top Eight" was as unfortunate. If the 1960 Ten Best films are any good at all, I hope that this show hasn't scared off a potentially appreciative audience.

Please, critics and cinema-lovers, this isn't all that there is to amateur cinematography. Don't give up in despair! There are good amateur films.

Pure Bliss!

PETER SELLERS' personal prescription for the best use of leisure time (given to an interviewer in the BBC's *In Town Today* programme a few weeks ago): Playing around with tape and cine, with bits of equipment all over the floor, then — "best of all" and "pure bliss" — settling down in the most comfortable chair to read *Amateur Cine World* and *Hifi News*.

Who wants commercial radio when the national network will broadcast a puff like that without being asked? Seriously, though, we are grateful for the compliment and can return it with complete sincerity. In seeing and hearing Peter Sellers we have known pure bliss ourselves — without, even, the help of a comfortable chair.

The authors describe some simple "manufacturing" operations, well within the scope of the average handyman, which turn the inexpensive G.45 into a useful amateur camera. Previous instalments appeared in ACW of February 16 and March 23.

CONVERTING THE G. 45 Gun Camera

BY A. GRAHAM AND K. M. GARRETT

Illustrations by A. J. Ashworth

HAVING NOW completed the removal of surplus components from the gun camera, we can start working on the additions necessary to make the camera suitable for use.

Fitting Tripod Bush. — It has already been pointed out that, weighing some 7lb, and about a foot long, the G.45 is somewhat unwieldy and difficult to steady for hand-held shooting. We have used it in this way and have been known to support it on such things as mantelpieces, chairs, railings, fences and car tops. All good movie-makers will agree, however, that no matter what the camera, from Arriflex to Baby Pathé, better results are obtained when a tripod is used.

Before proceeding with the apparently simple operation of adding a tripod bush, let us pause to consider the tasks we have in mind for our G.45. If we intend to use it for titling only or for animation work, where the camera is to remain in a fixed set-up for most of the time, a hole drilled through the base and tapped with a $\frac{1}{4}$ in. Whit. thread will be admirable.

The point of balance of the camera is readily found by poising the camera, complete with lens and a loaded magazine, on a pencil or thin rod. This point is marked on the side of the case and from it the drilling point in the base is determined.

For using the G.45 indoors and out, in the same manner as one would an orthodox camera, we strongly advise that some means be found to ease the strain on the case; it must be remembered that at this point the base is but $\frac{1}{4}$ in. thick and made of cast alloy. A sharp drag on the cable, or a knock on the ends, can cause a bad crack, as we ourselves have learned from bitter experience.

In the light of these remarks, we offer constructional details of two alternatives, one an adaptation, the other an accessory. If you are definitely not the handyman type, then the next few paragraphs can be skipped.

The adaptation: this consists of reinforcing the base of the camera body, inside, with a piece of brass or mild

steel, and then drilling, and tapping through both body and reinforcing plate. The plate should be about 2×1 in. and not more than $3/16$ in. thick, otherwise the magazine holder will fail to seat properly when closed.

After finding the approximate point of balance and marking the bush position on the outside of the case, remove the side door by unscrewing the four 4BA countersunk-head bolts. Remove, also, the magazine holder; this is held, when

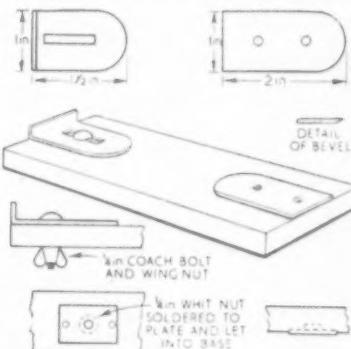


Fig. 1. The detachable base, an easily made accessory suggested as an alternative to mounting a tripod bush on the G.45 itself.

open, only by its pivot-pin, which should be tapped out from the *closed* side of the case — being a shouldered pin it can move only in one direction.

Two screws will be sufficient to hold the reinforcing plate in position, so mark, centrally and to one end of the plate, the position of one of them. Drill a 4BA clearance hole (No. 27 drill) and countersink. Remove the brass cover which protects the wiring along the base of the case and position the plate inside the camera, so that its midpoint approximates with the balance point already marked. Now, using the securing hole already drilled as a guide, drill the camera body 4BA tapping size (No. 34), tap the body 4BA, and secure the plate with a 4BA c/s-head screw.

The position of the securing screw for the other end of the plate is next marked on the *outside* of the camera body and a hole is drilled (No. 34) through both body and plate. Remove the plate in order to enlarge its second hole to clearance size and to countersink, as before. Tap body hole 4BA and secure the plate to the camera again by means of both screws. The final hole is for the tripod thread. With a $\frac{1}{4}$ in. Whit. tapping size (No. 8), it should be drilled from the outside in the predetermined position, through both case and plate, and then tapped $\frac{1}{4}$ in. Whit. All this may sound long-winded, but it does ensure that the holes exactly coincide without recourse to accurate measuring instruments. Finally, file the screws flush with the bottom of the case, to make a neat and inconspicuous job. Replace cable cover after adjusting it slightly, if necessary, and replace also the side door and magazine holder.

Now the accessory. This (Fig. 1) is manufactured to make use of the semi-circular clamping slots to be found on the bottom of the case at the front and rear. A piece of mild steel measuring $3/16$ in. \times 2in. \times 1in. is filed at one end to conform with the clamping cut-away at the forward end of the camera and then bevelled to fit flush. It is then secured, by two countersunk wood-screws, to a $12 \times 1\frac{1}{2} \times \frac{1}{4}$ in. hardwood strip. A second piece of mild steel of similar dimensions is filed and bevelled to fit the rear clamping cut-away, but this piece is slotted for (say) $\frac{1}{4}$ in. to take a $\frac{1}{4}$ in. coach bolt; the rear $\frac{1}{4}$ in. is then turned up at right angles to make a thumb plate. Lastly, the hardwood strip is drilled to take the coach bolt.

To mount the camera on the accessory, place it on the wooden base and push forward to engage with the forward plate. Move up the rear plate along its slot until it too is firmly engaged in its cut-away and then clamp it by tightening down the bolt, using a wing nut and washer on the underside. The plate should be so positioned that the camera overhangs the base by $\frac{1}{4}$ in. on the opening side, otherwise the door cannot be fully opened.

The Viewfinder. — Here again, alternatives are given to suit the facilities available to readers. The ideal site for the forward component is that occupied by the small ivorine voltage-indicating plate on top of the camera body, immediately forward of the magazine holder lid. This plate is secured by two easily removed brass rivets set $1\frac{1}{16}$ in. apart. A small ($1\frac{1}{2} \times \frac{1}{4}$ in.) brass hinge may now be bolted to the case in the same position, using 6BA bolts and nuts, and to the free flap of the hinge the viewfinder frame is secured. Suggested dimensions for the frames are $1\frac{1}{2} \times 1\frac{1}{4}$ in., carrying an aperture of 38.0×28.0 mm.

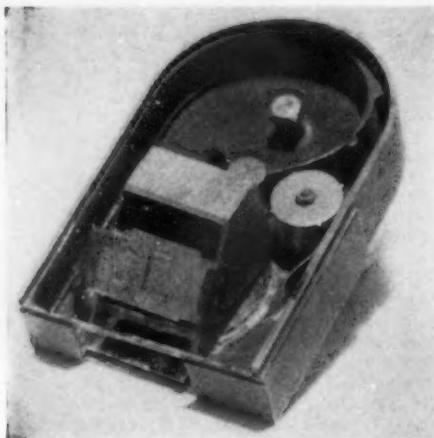


Fig. 2. Magazine converted into a viewfinder by adding a ground-glass screen and mirror. The card mask and screen have been placed over the mirror to show the construction more clearly.

(If the gate aperture has been modified the dimensions should be 43.0 x 36.6mm.) Brass or copper may be used for the frame, but even stiff card is quite satisfactory. A stiff wire frame bent to the correct measurement and then soldered or bolted to the hinge can be (and has been) used effectively.

The rear, peepsight, component should be mounted on the back of the case so that the centre of the peephole is in line with the centre of the forward frame; the aperture should have a diameter of $\frac{1}{2}$ in.

The rear sight, too, can be mounted on a hinge, but as there are no convenient holes available at the back, any required will have to be drilled. There is no reason, incidentally, why both front and rear components should not be stuck in place with a good metal adhesive. Remember, though, to carry out the instructions on the tube; in particular, make sure you remove the paint from the case at the points where the parts are to stick.

Through-the-Lens Finder. — For those who plan to use the G.45 for titling only, a simple through-the-lens finder may be made by adapting a spare magazine. The same adaptation may also be used as a critical focuser for other close work.

After sliding off the lid from the magazine, remove the pressure plate and replace it by a piece of ground glass or Perspex ($1\frac{1}{2} \times \frac{1}{2}$ in.), or simply a piece of tracing paper, and secure this in position with small strips of cellulose tape. An added refinement is a small piece of mirror ($\frac{1}{2}$ in. x $\frac{1}{2}$ in.) which is rested against the forward (feed) spindle to form roughly a 45 deg. angle with the back of the gate — this, too, may be

held in place by cellulose tape. The magazine in Fig. 2 has the mirror mounted on a triangular wooden block which was suitably drilled to fasten over the feed spindle.

In use, the adapted magazine is slipped into position in the camera. Apply no power to the motor, so that on depressing the release button described in the last instalment, the shutter will open. It will remain open until such time as power is applied, when it will "wind itself up" and be held closed against the latch. If extraneous light, falling upon the mirrored image, makes this hard to define, close the side door of the camera, having first removed the circular blank from its forward end. You then have an adequate peep-hole through which to view the image.

If the mirror is set to reflect the image upward instead of sideways and a hole cut in the top of the magazine, the blank on the top of the magazine carrier may be removed and viewing carried out from above. There are in existence, we believe (though we have never met them on the surplus market), specially constructed magazines, designed for through-the-lens viewing when the cameras were being "lined-up" in the aircraft. One of these magazines would be a distinct asset.

Supplementary Lenses. — As mentioned earlier, the G.45 is fitted, as standard, with a 2in., f/3.5 fixed-focus lens

mounted in a protective alloy case. The lens system proper is a fairly small item which measures approximately 7/8in. long x 7/8in. dia., excluding the mounting flange (see Fig. 1 in the previous instalment).

Over the years, several people have advocated adjusting the focus of the lens by rotating it in its mount (a very full account of how this may be achieved was given in ACW of September 1949), but we feel that it is not really necessary, nor even particularly desirable. The protective case can be adapted with very little trouble to accommodate supplementary lenses, particularly the type with the broad front flange. A piece of copper or heavy card tubing of 1 $\frac{1}{2}$ in. outside dia. and 1in. long, slit longitudinally to pass over the "key" inside the top of the housing, will make a suitable support for 1 $\frac{1}{2}$ in. dia. supplementary lenses. Cine dealers often carry a fair range of supplementaries, so those of desired diameter and focal length should not be difficult to obtain. An alternative source of supply comes by way of old spectacles, but with these one must determine the focal length for oneself and be prepared for such odd figures as the 17in. and 33in. of the two lenses we frequently use in the titler.

If the supporting tube is made 1in. long, the supplementary lens will be just in contact with the front element of the camera lens; a thin card or rubber washer will guard against damage and a second packing washer, in front of the supplementary, will then allow the front flange to be replaced and screwed down sufficiently to hold it firmly in place.

The same arrangement will also serve to hold filters and even aperture plates.

An alternative method of altering the focus for close work is by means of spacing plates (Fig. 3). Two such plates have been in use on one of our cameras for several years; they are each of 16-gauge brass and the two placed together between the lens mount and the case give a focal length of almost exactly 36in. This figure was determined by photographing a number of small "flags" each marked with its distance from the camera lens, the sharpest being accepted as the approximate focal length. The process was then repeated, this time with a series of marked flags spaced at 1in. intervals on either side of the selected flag, thus giving a figure accurate to the nearest inch. In this way the focal length for plates of any thickness can be accurately determined.

Lens Aperture Plates. — These are a most useful refinement, if they can be acquired, but making them is hardly a "handyman" job. Any reader who can enlist the aid of an engineering friend would be well advised to do so. Apart

Continued on page 508.

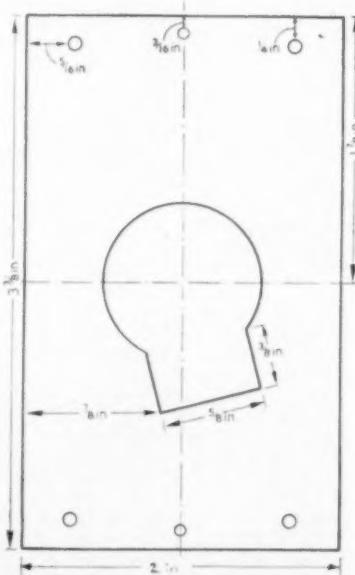
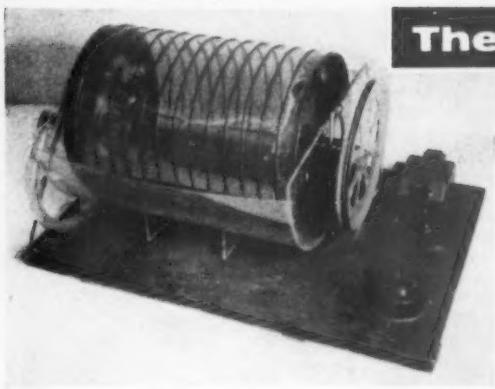


Fig. 3. Spacer for altering focal length. The two spigot holes are $\frac{1}{16}$ in. dia. and the four bolt holes at the corners $\frac{1}{16}$ in. apart. The keyhole-shaped aperture (basically a 1in. hole) measures 1 $\frac{1}{2}$ in. overall.



The 9.5mm Reel

BY CENTRE SPROCKET

The complete processing machine. For spool loading cameras a loading-bar would be added to the front of the tank. The polythene tube drain is hooked up on the left, the trough is of Perspex, and the drum is made from a film can, some Cobex, and bell-wire.

DOING YOUR OWN PROCESSING

I. The equipment and how to make it.

NOW THAT THEY ARE ASSURED of a supply of non-process-paid film, many nine-fivers tell me that they would like to do their own processing. The technique is remarkably simple, and the apparatus required can be both compact and cheap. (9.5mm. scores here; 8mm. is processed in 16mm. widths).

The two types of processing machine particularly suitable for home-use are the rewind and the drum and trough. It is probably easier to get good quality from the latter; with the one described many hundreds of films have been successfully processed in the past year or two, and it cost less than 50s. to make.

It consists of a base-board with a small induction motor (obtainable cheaply from surplus stores) as used for gramophones, and, of course, the drum and trough. Two wooden uprights act as bearing housings, and are slotted as shown. The bearings should be a tight push fit into the slots so that they are held firmly in use but may be easily removed to enable the drum to be cleaned.

The drum is driven via a 12 to 1 reduction from a $\frac{1}{2}$ in. pulley on the motor and a 6in. Meccano pulley on the drum spindle. The drive is by Meccano spring belt. This arrangement gives the ideal speed of rotation with 1 pint of solution in the trough.

The motor, switch and wiring should be suitably protected from contact with water or any of the solutions, and the motor chassis should be earthed. The safest arrangement is to have the motor operated by a cord switch fixed on the darkroom ceiling or wall. A pendant cord is easily found in the dark, and in

manipulating it there is no danger of knocking over bottles on the workbench.

Perspex is the ideal material for the trough. The cemented butt-joints are completely water-tight, and it is quite unaffected by any of the chemicals used. One surprising advantage of it (and of the material used for the drum—see below) is that it is not easily wetted, so that when any processing solutions are drained off, hardly any remains to contaminate the next. Hence the rinsing and washing stages can be considerably shortened.

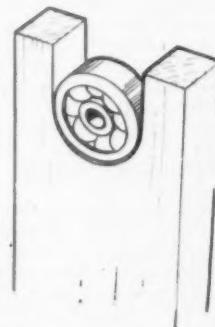
To make the trough, cut two semi-circles of $\frac{1}{2}$ in. Perspex 10in. in diameter. Then a piece of $1\frac{1}{16}$ in. Perspex, $16\frac{1}{2} \times 11$ in., curved to fit, is cemented over the semi-circular discs to form a semi-cylindrical trough 10in. diameter, 11in. long. The $1\frac{1}{16}$ in. sheet can be bent quite easily if it is placed in a pan of nearly

boiling water, and will retain its shape when cool.

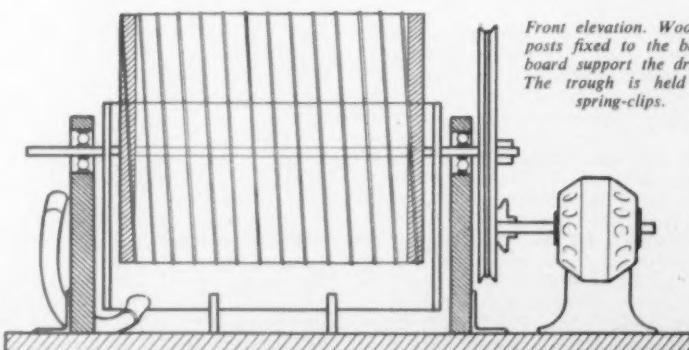
A very neat job could be made were the sheet bent round a wooden or metal drum-shaped former of the correct diameter, but having nothing of the sort available, I merely immersed a little of the sheet at a time and shaped it by hand. With care, this can be done quite easily, but watch that heating one part does not spoil another. It is so disheartening to complete the last inch only to see the first half slowly subsiding back into the water!

A length of polythene tubing is cemented into the lowest part of one end of the trough to act as a drain-pipe. If you can get hold of a short length of Perspex tubing to cement into the trough itself, then the polythene could merely be pushed over it. However, if suitable Perspex tube is not available, the polythene will cement into the sheet Perspex directly, but then must be clamped and cemented firmly so that there is no movement or strain in the joint when the trough is operated, for Perspex and polythene do not weld and you have merely a "glued" joint.

I find the $\frac{1}{2}$ in. O.D. and $\frac{1}{4}$ in. I.D. tub-



Detail of mounting for bearings. Each bearing is a tight push-fit in its slot.



Front elevation. Wooden posts fixed to the base-board support the drum. The trough is held by spring-clips.

ing ideal. It is big enough to drain the tank quickly—an important point—and thick enough not to collapse or flop about. Actually I find that with this tubing a tap is unnecessary. The end of the tubing normally stands well above the surface of the solutions in the trough, and to drain it I have only to unhook it and bend it down into a bucket. Should I forget to hook it back again, its natural springiness returns it to the upright position, so there is no danger of losing the next solution to be used—a great advantage when one is working in total darkness and cannot see that all is well.

To keep the trough level, and sufficiently clear of the base-board to allow room for the drain, two "feet" are cut from the waste $\frac{1}{4}$ in. Perspex and cemented to the trough. The method of fixing the trough to the base-board is a matter of personal choice. My original lash-up made use of lengths of curtain-runner spring screwed to the base-board by the conventional screw-eye and hook. This has proved so simple and efficient that I have never changed it. The trough can easily be unhooked for cleaning, and is equally easily adjusted for position, as under the tension of the springs it stays wherever it is put.

The drum, 10in. long, is constructed from a 9.5mm. or 16mm. 400ft. film can and a quarter-sheet of Cobex. This material is sold for side-car windows and similar uses, and the quarter-sheet is just the right size. It looks like thin Perspex but is more pliable. Unfortunately it is not possible to cement the two together—they are quite different materials and just won't join.

8mm. Goes to Town—continued.

able; he has not got the resilience of the professional, and when he is knocked down it really hurts. If he enters for a competition and his work is presented to people who pay to see it, he must expect knocks, says the critic. No quarter! Giving none, Jack Smith says that these were not films to put before a National Film Theatre audience, and one infers that there is something almost improper about hiring the theatre for the entertainment of other than N.F.T. types. The ordinary amateur film-maker who does not set his sights so high will ask if his money is not as good as anyone else's, and what, if anything, he will want to know, is wrong with putting the theatre at his disposal for a single day.

Admitting the validity of some of the criticism, it should be pointed out that the reception of these shows by packed houses had a warmth not always generated at the N.F.T. The friendly atmosphere, the readiness to take every point,

With a liberal application of clear Bostik, cement the Cobex round the tin, the top and bottom of which are used flange outwards to form the ends of the drum. Allow a good inch overlap at the seam, and once more apply a really liberal amount of Bostik. The whole is held firmly together with adhesive tape until the glue is set. You will be lucky if you get an absolutely water-tight drum at this stage, but in fact it dips so little under the surface of the liquids that this does not matter.

When the Bostik has set, drill a $\frac{5}{32}$ in. hole centrally in each end to take the spindle and another one or two holes near the spindle to allow the drum to "breathe". If these are omitted, the expansion of the air in the drum when a warm solution is used is sufficient to burst the seams.

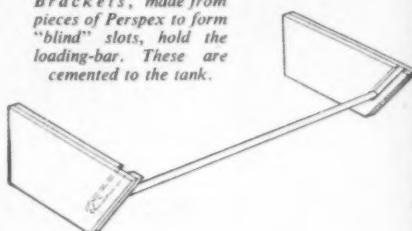
A piece of $\frac{5}{32}$ in. silver steel rod acts as the spindle. This is sold in standard lengths of 13in. (a circumstance which played a part in determining the size of the machine!). The rod is soldered into the spindle holes in the ends of the drum so that 1in. protrudes beyond one end of the drum, and 2in. beyond the other, measured, of course, from the edge of the flange, not the face of the drum.

Small ball-races with $\frac{5}{32}$ in. centres are easily obtained—cheaply, too—from surplus stores. One is slipped on each end of the spindle, and the machine assembled on the base-board. Ensure that the drum can revolve freely in the tank by adjusting the position of the bearings, then solder them firmly to the spindle.

The spiral is made from thin P.V.C.-

covered bell or equipment wire. A small hole is drilled in the left-hand (short spindle end) drum flange, and the wire threaded through and anchored with a knot. Winding the spiral can be done very much more easily and accurately with some assistance. Standing behind the machine, turn the drum towards you and at the same time get your assistant to feed the wire and a length of scrap

Brackets, made from pieces of Perspex to form "blind" slots, hold the loading-bar. These are cemented to the tank.



9.5mm. film on to the drum together. The film acts as a spacer-guide, and you must allow $1\frac{1}{16}$ in. between each edge of the film and the wire.

As the film and wire are fed on to the top of the drum, the wire is given a coating of Bostik to keep it firmly in place, and is anchored at the end by pushing it into a slot cut in the right hand flange and knotting it.

Two small Perspex brackets cemented to the ends of the trough are slotted as shown to take a loading bar of silver steel rod. Finally, a small hook of stainless steel is cemented in the left-hand flange to anchor the end of the film, and the drum is ready for use.

Next week: How to load and use the drum.

maker and the public—succeeds on all counts as it deserves to do.

Meanwhile, let us enjoy the party spirit while we can, and spare some of the goodwill for the Smiths and the Double Runs who raise a severely admonitory finger only because they are impatient of any delay in the fulfilment of present promise. This year's shows gave a great deal of pleasure. We congratulate the organisers and the filmmakers who contributed to it and produced the goods for 8mm.'s biggest shop window yet.

NEW CLUBS

Hertford C.C. has held its first meeting at the Hertford College of Further Education. Details of membership from R. G. Morris Eyford Cottage, St. Mary's Lane, Hertfordshire, Hertford.

The newly formed **Wandsworth C.C.** meets every Wednesday at Mayfield School, Putney, S.W.15. They have already had a lecture on titling, and ideas are being canvassed for a group film. Users of all gauges are welcome, and they need not own equipment. Hon. Sec.: C. Flack, 30 Cromford Road, Wandsworth, London, S.W.18 (VAN 4711).



AMATEUR MOVIE MAKER'S Top 8 show at the N.F.T. was a disappointment, I must admit. They'd had trouble with the Cirse arc projector. The picture was so dim at the press show on the Thursday that it could scarcely be seen at all, so on Friday they'd 'phoned the factory in Turin. Italian air lines were on strike, but an engineer travelled to Paris by train, then flew to London, arriving at 11 a.m. on the Saturday.

He had to run through a trial film ten minutes before the 3 p.m. show, in front of the audience. Then Tony Rose appeared and held up a large white card in the centre of which was a tiny 8mm. frame which, of course, no one could see. He pointed out how lucky they'd be to get a 12ft. 6in. picture from such a tiny frame. And how lucky they'd be, he continued, to hear any sound either, when they remembered that, for most of the films, it had been transferred to stripe which ran down the edge of that tiny frame.

The packed audience listened to all this very carefully—and sympathetically—but if, as Mr. Rose suggested, the aim of the show was to break down the barrier between the 8mm. filer and the cinema-going public, it was not a very happy omen. If 8mm. films are to be shown to large audiences, they must stand or fall on their own merits. If you have to start by apologising for their quality, why show them at all? But, as it turned out, the films were rather dull—in more ways than one.

Of the two I did like, *Penny Pencil* contained two lovely B.C.U.s (of a little boy with mouth open and tongue stuck out, concentrating on pencilling the outlines of a penny on a piece of paper), which opened my eyes to the sort of family film which this competition might have brought to light but didn't, while *The Count Down* provided a lightly sketched but chilly contrast between the gaunt cacti of an isolated American missile testing site, and the bright flowers of an English garden where children play and a cat scratches itself.

8mm Viewpoint

BY DOUBLE RUN

8MM ARC MAKES ITS BOW

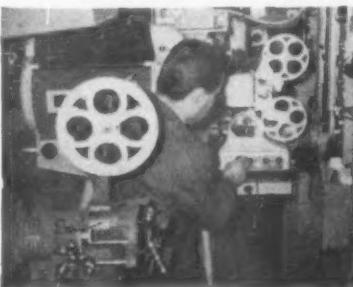
An important arrival and *Vanishing Britain* are coupled in this survey of two amateur film competitions.

Charles Beddoes, chief projectionist at the N.F.T., strikes up the Cirsesound rectifier. Although the Cirsesound rectifier was brought over as well, the arc was actually running from one of the 35mm. projector's rectifiers. Note the canopy over the lantern for exhaust fumes from the arc.

The screen quality of *The Count Down*—a 16mm. blow-up—was infinitely preferable to that of the 8mm. originals, being both bigger and brighter. Or so I thought, but while I was queuing up for coffee afterwards, someone near me said exactly the opposite. He was going more for the accuracy of the colour, where, of course, the 8mm. originals did score. But I'd be much happier to see 8mm. blown up to 16mm. for shows like this. Apart from the inconvenience of setting up the arc projector, there is also the point that it runs only at 18 f.p.s. The difference between 16 and 18 f.p.s. is very slight, I know, but both *The Lady Beautiful* and *The Glorious Memory* looked speeded-up to me.

No, one way and another, I found it all rather discouraging. I don't think other people did, though. "What an achievement it is to get 8mm. on to a screen this size," said someone, "when only a few years ago. . ." But is that how the cinema-going public would feel? Anyone straying into this show who was really keen on films but knew nothing about amateur productions would not, I think, have been very impressed. But, let me repeat, the audience seemed to like it. Perhaps I was feeling awkward that afternoon.

That evening I went along to a Grass-



The Cirsesound arc projector and the Bell and Howell 16mm. arc projector used for showing a 16mm. enlarged print from one of the 8mm. originals. Adjusting the Cirsesound is Signor Vercolloni from the Cirse factory in Turin.

hopper show to see some *Vanishing Britain* entries. I'd read in *ACW* that I was to appear and that a film of mine was to be screened (it was the first I'd heard of it), so I thought the least I could do was to look in. The programme I saw was quite an eye-opener, the films being so much better than I had expected. To be honest, they were a great deal more entertaining than the Top Eight, even though they were shot on 16mm.—and mine wasn't included!

There were some first-rate ideas: *Clangorama* by Class Films was an entertaining parody of *Panorama* interviews, with a particularly nice shot of an interviewer running alongside a long-distance walker, and being jerked to an abrupt halt as his mike cable ran out. The interviewer's voice (Lambeth?) did not bear any resemblance to the cultured tones offered us by the BBC, but otherwise it was all very slick.

This Scept'rd Isle, by University College students, poked fun at Fitzpatrick travelogues, with references to native transport (American cars), native food (shop signs advertising exotic foods from all over the world) and English culture ("Fings Ain't Wot They Used to Be"). Felix Süssmann's prizewinning entry turned out to be in colour—with some really impressive photography, while Gerald Evans' sneezing film struck me as really funny and imaginative—yet I had thought it dismal on TV. He explained, in a taped introduction, that he had got the idea from a newspaper heading: *Britain is not to be sneezed at*. What, he wondered, would happen if you did sneeze at it? The film shows us.

Another entry by Class Films presented a disgruntled citizen who sought to escape political storms by towing the British Isles down past Spain. For his film on the Cutty Sark Paul Bronson had recorded a sound track of randomly plucked strings from an old grand piano he had pulled to pieces.

All this was rather exciting, with plenty of evidence of imagination and skill; and there was the advantage that you knew that a film couldn't go on longer than five minutes! After the interval (drinks and coffee available—if you could find somewhere to stand), John Aldred presented his old Ten Best winner, *Antiquities of Wycombe*. It had

(Continued on page 508)

Our Enquiry Bureau has always been one of the busiest departments of ACW, and with weekly publication it has become still busier. Will querists therefore please note the following few points designed to enable us to offer the speediest possible service? Please (1) enclose stamped addressed envelope; (2) write on one side of paper; (3) attach the Query Coupon on page 487. Address is on page 513.

Your Problems Solved

Problems that can be briefly described, and almost as briefly solved: these are the ideal material for a feature like this. But mains hum is so prevalent a fault, and one often-effective cure so little known, that we give it special treatment. Brevity and variety will be restored next week.

Hum and the Earth Loop

I am building up a tape sync. equipment with separate units—main amplifier, tape amplifier (basically the Mullard design), and one power pack feeding both—and have now run into trouble with hum. When the main amplifier is played straight into the loudspeaker (e.g. from gram) there is no hum; nor is there any when the tape amplifier, reproducing borrowed tapes, is piped to the main amplifier and thence to the loudspeaker. When I run from the main into the tape amplifier on recording, however, a fairly high level of hum gets on to the tape.

I know it is a recorded hum, and not something that happens during playback, because it is just as loud when my tapes are played on a friend's commercial recorder. In addition, I have noticed that the magic eye closes up slightly when I plug in the jack from the main amplifier, even when there is no signal going in.

What makes this specially puzzling—and personally mortifying—is that I took a lot of trouble with screening, even to the extent of using screened jack plugs on my main amp.-to-tape-amp. coaxial lead. I believe that some mag./optical projectors have a "humbucking coil" to get rid of hum. If such a thing would help, please tell me what it is and whereabouts it goes.—N.P.S., Oxford.

Your mortification will not be less, we fear, when we tell you that your careful screening is probably the cause of the hum. This trouble has all the symptoms of an "earth loop", a

the other. Consequently, when the interconnecting lead is plugged in, a small alternating (and therefore hummy) current will flow through the screening of the lead and be injected into the tape amplifier along with the signal you are recording.

As Fig. 1 shows, the effect of such an earth loop is to put an a.c. generator in series with the two pieces of equipment. The voltage produced is not one you could measure with an ordinary meter, but it is enough to show on your magic eye (and be audible on your tapes) because it is being fed into a stage where the

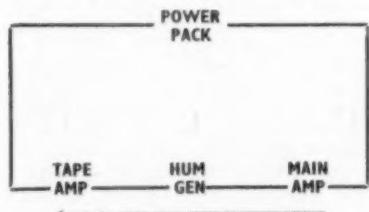


Fig. 1. Earth loop exists; there is a complete circuit for the hum.

phenomenon often encountered when various pieces of amplifying equipment are interconnected by flying leads.

The tape and main amplifiers both run direct to a common earth in the power pack (probably through their H.T. negative lines). At the same time, when interconnected by the coaxial lead, each can find an indirect path to earth along the lead's braiding and through the other's chassis. It is not easy to see why this matters, since on the face of it all earths are at zero potential, but in practice it does. What happens, roughly, is that slight differences in the impedances of the two earth lines between the amplifiers and power pack raise one chassis to a slightly higher a.c. potential than

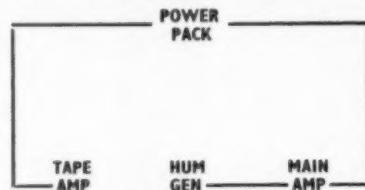


Fig. 2. No circuit for hum; workable and safe. gain is high. Earth loops can even be present between different stages on the same chassis. It is for this reason that a good audio designer does not earth individual components at the nearest points on the chassis (for there might be circulating currents in the metal) but connects them all to a bus-bar which meets the chassis at one point only.

The remedy—worth trying by other readers who may be puzzled by hum when pre-amps., amplifiers and so forth are interconnected—is to interrupt the earth loop at some convenient point (Fig. 2). On your set-up, the best place to do this is at the coaxial lead by earthing the braiding at one of the jack plugs only and leaving it to float at the other. Make sure that it does float at the open end by cutting it back below the insulation (or by fitting a rubber sleeve) so that no whiskers of wire can touch the metal body of the screened plug. Another way to cure an earth loop would be to cut away one of the two earth lines that run to the power pack (Fig. 3). This would work, as long as the interconnecting lead was earthed at both plugs and kept plugged in, but the tape amplifier would be live, and probably stop functioning if either of the plugs were removed.



Fig. 3. No circuit for hum, but dangerous (and perhaps unworkable) if coaxial is removed.



A humbucking coil consists of a few turns of insulated wire and is often connected across the terminals of a playback or record/playback head; the idea is to pick up stray hum voltages from the tape deck, etc., and feed them into the head in opposite phase to any hum picked up directly by the head. Such a coil can easily be wound by hand. When the best way to connect its two ends to the head has been found by trial and error—in one of the two positions the coil will make the hum worse—the coil is given a fine adjustment by twisting it around until minimum hum is heard. Humbucking is a useful dodge, but it will not solve your problem. If your head were picking up hum, you would have heard it when playing the borrowed tapes.

Masking a Screen

Having changed my projection arrangements, I want to increase the width of the black border on my glass-beaded screen. Can you recommend a suitable paint?—J.L., Leicester.

We have found it very difficult to paint satisfactorily on a beaded screen because the paint tends to run between the beads and produce a wavering outline; even if this could be avoided, the paint would rub fairly quickly from the tops of the beads when the screen was rolled and unrolled, giving a progressively "sparkly" effect. A better and easier job can be done with black self-adhesive tape.

Mysterious Fog

May I have your opinion on the slight fogging present in the cuttings enclosed? In cuttings 1-6, there is a small white triangular shape and the odd thing is that this fault occurs at different intervals throughout the spool. And what, please, is the cause of the completely transparent frame on No. 7? Am I right in thinking that a light frame at the beginning of a shot is because the mechanism of the camera is still gathering speed?—E.J.S.K., Manchester 16.

The white triangle on your first six samples is due to a very small light leak in the camera. If you look at your next spool before cutting it you will almost certainly find that this mark occurs at the same distance from the start of each new shot. It is probably due to light striking the top or lower loop. You should be able to locate the point exactly by putting the exposed film back in the camera with the last frame of a shot in the gate aperture: this is where the film was stationary for a time and the position of the triangle will be near to the source of stray light.

Your completely transparent No. 7 is the result of a massive over-exposure through an open shutter when the spring ran down. You forgot to wind!

Yes, the pale first frames are typical of the over-exposure received through a shutter which is moving too slowly.

News from the Clubs

A FEATURE of Purley & Dist. F.S. annual general meetings has been the showing of films made by the production group. At the first of these meetings, one film made during the previous year was shown. The following year there were two, and this year four—evidence of the steady increase in size and activity of the group. All were 8mm., and were shown on the same 6ft. screen as the professional productions which make up the bulk of the society's fare (they are primarily a film appreciation group).

One of this year's a.g.m. quartette, *A Record of 1960*, compiled by Gordon Brown, was shot by twelve cameramen. Most ambitious film of the evening was *Smokesignals*, the society's first cartoon (cels, cut-outs, sprocketed tape). Eight members worked for two years, under the direction of John Lawrence, on this story—with a moral for our times—about two Red Indian tribes' first encounter with firearms. A Goonish comedy, *Cooks in the Broth* (Sydney Lavender), and the only b & w silent film of the evening, John Carne's *Party Piece* (essays in trick work and some intricate cross-cutting) completed the programme. Two group films are now in active production. One of them, shrouded in Psycho-like secrecy, is a reply to a challenge by Welling C.C. (J. H. Lawrence, Appletreewick, Roke Road, Kenley, Surrey).

Members of Bristol C.S. were delighted to find that Jack Smith is human like the rest of us. They made this gratifying discovery when he paid them a visit recently. Seven members travelled to London to see the AMM Top

Eight and to collect the editing kit (presented by David Williams [Cine Equipment] Ltd.) for the best photography—awarded for the society's *The Lady Beautiful*. Membership now exceeds 70—the highest in the club's history. A special extra meeting had to be called to discuss scripts for summer filming, for 19 had been submitted—another record, they claim; a record for any club, we should think. It is probable that three or four units, using both 8mm. and 16mm., will soon be at work on some of them. (D. E. Stevens, 31 Wellington Hill, Horfield, Bristol, 7).

The job of car park attendant is a most entertaining one, says Ken Mills of Pinner C.S. coaxingly. Members did not fall over themselves to take it on when the Ten Best were presented recently. If it's as jolly as all that, why not build a film around it? Copies of the club film, *Photofinish* (Michael Anderson trophy in Three Counties Film Contest, Two Star 1959 Ten Best) are offered members at prices ranging from £21 for 16mm. colour with stripe, to £7 for 8mm. colour silent. (C. J. Sage, 20 Dawlish Drive, Pinner, Middx.).

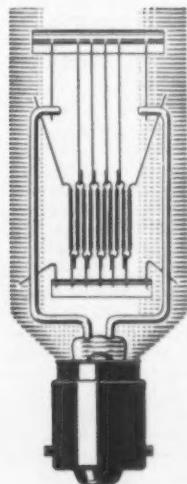
A new member, D. S. Tomlins, who joined the club's very successful showing of the Ten Best, took first place in Chester C.S.'s competition. A holiday film (*A Place in the Sun*), it was embellished with animated titles and had a tape commentary. 2nd: *Royal Balmain*, by Roy Harper (charity fashion show by a local store). 3rd: *Rhosneigr Rescue*, by Ken Morrison (two-minute on the spot record of a helicopter

rescue at sea). 4th: *A Thousand Miles Through Bavaria and Austria*, by Jack Yates. The society now meets in new premises, The Assembly Rooms, Newgate Street, at 8 p.m. on Tuesdays. (T. R. Harper, 45 Nicholas Street, Chester).

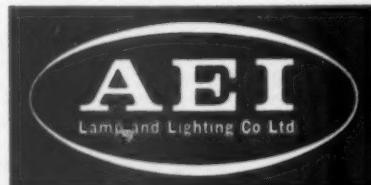
Three members of Potters Bar C.S. judged the nine entries for Walthamstow A.C.C.'s annual competition. Winning film, *Fish for Two* (16mm., colour), by R. Cranshaw, featured the producer's son and daughter. The boy has to take his sister with him when she goes fishing and is understandably peevish when she lands a catch and he gets nothing; but a little bribery restores his *amour propre*. Runners up: D. Bellefontaine's 8mm. colour record of a visit by the Billy Smart circus; *Caught in the Act*, by Norman Laxton (about small boys who can't keep away from orchards) and *Bundle from Heaven*, by R. Colkins, who filmed it before and after the arrival of Collins Jr. These and other entries were presented at the club's annual show at the Ross Wyld Hall on Mar. 30th. (E. J. Playle, 2 Heronway, Woodford Green, Essex.)

Unattached readers who wish to meet members of the opposite sex, view matrimony, should note the happy spirit prevailing in Potters Bar C.S. Two pairs of new members have just become engaged. Our congratulations to them, and condolences to the treasurer who has been out of commission for repairs and maintenance, as the *Newsletter* graphically put it. Membership continues to increase, but clearly growing size does not inhibit the personal touch. Rising numbers have indeed compelled the club to seek new premises for its annual dinner on April 15th. (K. Stephens, 25 Oulton Crescent, Potters Bar, Middx.)

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MELTON ROAD, LEICESTER

A programme of 8mm. Star Award films from Ten Best competitions was recently presented by Edinburgh C.S., who followed it a few weeks later with 9·5mm. Star Awards. But, they say, this "may well be our last year of screening 9·5mm. as a programme feature", for it is becoming increasingly difficult to find films. A particularly welcome provider of an evening's entertainment and instruction was W. Dobson, who has helped put Edinburgh on the cine map with some most engaging comedies, among them the Oscar winner, *Trio in Trouble*. An intriguing situation has been resolved in the current issue of the club magazine, *Cine Chat*. The author of a series of articles on the various gauges explains why he does not use film at all. He is a television cameraman. (W. S. Christie, 11 Hillpark Road, Edinburgh, 4.)

To illustrate his talk on film production to Bournemouth & New Forest C.C., professional director D. Shaw Ashton showed a number of his own intriguing films, among them his presentation of the sculpture of Barbara Hepworth and a film on the planning of Coventry Cathedral. (R. L. Harlock, 14 Duncliff Road, Southbourne, Bournemouth.)

A short practical course on 8mm. cinematography, under the auspices of the Manchester Education Committee is to begin almost immediately. Beginners and near beginners (for whom it is designed) living in or near South Manchester, can get details from H. O. Heather, B.Sc., 60 Heathside Road, Manchester, 20.

Canon Zoom 8—Continued

when the light had degenerated to this value, were excellent. A usable shot of a television screen at full brightness was obtained on daylight Kodachrome at f/1·4 and 12 f.p.s.

The split-field focusing system agreed with the focusing scale on the lens and yielded accurate focus. It also worked well with supplementary lenses; using a 3in. lens secured in front of the camera lens we were able to film a postage stamp filling the screen, and then zoom in to show the Queen's head only.

For titling we used the lens set at 6ft. focus and 40mm. focal length, with an 8 x 6in. title card. The distance is measured from subject to film plane, but of course this does not normally matter with a reflex camera. The only trouble we found was that the reflex finder was set to favour the top of the picture; in spite of careful centring in our set-ups we estimate that about 8% more of the subject height was taken in than showed in the finder. This error, no doubt deliberate, is one of those controversial design points: should the careless user be protected, by a slight finder allowance from cutting off his subject's heads? In practice, of course, one will remember to allow for the built-in allowance after one trial reel, after which the reflex principle can be fully exploited—saving the need for a titler, permitting huge close-ups, and above all preventing errors.

We found the Canon Reflex Zoom 8 an admirable camera, and can confidently recommend it.

Price (including P.T.): £94 16s. 4d. with wrist strap. Extras: pistol grip £3 10s. 3d.; leather case £6 6s. 0d. Other accessories available as extras are cable release, close-up lens and filters. Submitted by J. J. Silber Ltd., 40 Lamb's Conduit St., London, W.C.1.

QUERY CORNER for readers' wants

Reader living in tropical region willing to run off a test roll of 16mm. or 8mm. Kodachrome, stock and filters supplied.—R. G. Ryman, c/o Federal Electric Corporation, Montreal Airport, Quebec, Canada. Mr. Ryman will be making a 16mm. documentary in colour in the jungles of British Guiana next year, and since much of the material will be shot in the shade of trees, he expects to have to use light balancing filters to obviate an overall green colour cast. He is thinking of one of the paler magenta printing filters used in the Ektacolour process, e.g., the CCO5M, or one of the salmon-coloured Wratten 81 filters, but has no opportunity of carrying out experiments in conditions similar to those he is likely to meet.

8mm. colour or monochrome shots of spectators at Rome Olympics.—B. H. Lee,

Roseleigh East, Thirlestaine Road, Cheltenham, Glos.

Instruction books for Nizo M 9·5mm. camera and G.B. 601 projector.—L. G. A. Turrell, 39 Wesley Street, Waterloo, Liverpool, 22. Pre-1959 issues of *ACW*.—S. E. Hand, 124 Victoria Street, Glossop, Derbyshire. (Mr. Hand promptly responded to the appeal made on behalf of many readers for copies of the issue containing the article, "I Made a Perforating Machine", so we hope he'll be lucky!).

Offered

Two H and three P 9·5mm. chargers, for cost of postage.—R. G. Hopkins, 25 Marldon Avenue, Paignton, Devon.

Four P chargers in exchange for spare 9·5mm. Lido spools.—A. P. Gledhill, St. Lawrence Avenue, Tunbridge Wells, Kent.

8mm. Viewpoint—Continued

nothing to commend it, he said, except that it was correctly exposed and that a tripod had been used.

He was too modest, of course, but one omission certainly did rile me. In introducing it, he told us about the 18th century Hellfire Club which met in the caves, but when these caves duly appeared in the film, the commentator said not a word about the Club! "Why not?" I asked. "You can buy a good book on it," he said. Yet here was a human interest angle if ever there was one . . .

Earlier, we had seen Oscar Riesel's film on Rome, well photographed but (despite the very hot weather which, he explained, had convinced him it was absurd ever to film there in August) rather cold and detached, compared with his Ten Best winner on Vienna which obviously meant much more to him personally.

Then Marie Partridge introduced her latest nature film, *Spring Rhapsody*. We had been hearing about Vanishing Britain entries that had been shot in a few hours. Her film, she said, had taken her 2½ years. It opens with some lovely shots of a squirrel yawning. Then we see owls, goats, lambs and a fox. Nothing much happens, but it was all finely photographed against a background of natural sounds (some of them not quite so natural. Mrs. Partridge had had to impersonate a lamb herself, and was not really very good at it).

Her request for comments brought a crop of them. "It needs a rather stronger theme," suggested Richard Golding. "Why not build up the encounter with the fox?" "Yes, and you could concentrate more on the squirrel," said someone else. "It's a fraction too long," suggested Stuart Wynn Jones tactfully. But,

like everyone else who spoke, he obviously liked the film, and the criticisms made were just the sort most likely to help the producer.

"Were there too many close shots?" she wondered. She had deliberately excluded long shots because animals' vision is limited, and she wanted to enter into their world. And there was no commentator because she wished to exclude the human element. "Should there be one?" she asked. "No!" cried a chorus of critics. It was all very friendly, very helpful and very much more encouraging than the Top Eight. . . . I'm sorry, but there it is.

Converting the G.45—Continued

from the necessity for the apertures to be carefully centred, there is the expense of buying the range of drills required. For the benefit of those interested, we reprint G. H. Sewell's table from *ACW* of September, 1949:—

APERTURE	DIA. OF HOLE (in.)	DRILL
f/1	0.358	T
5·6	0.25	1in.
8	0.182	No. 14
11	0.125	1in.
16	0.091	No. 43
22	0.0625	1in.
32		

The second type of lens housing may be just as readily adapted as the first, but some means should be found to hold the lens and/or filters in position. A suitably drilled wooden washer has been used quite effectively for this.

By now the camera is ready for use, indoors or out, when power is applied.

In the next part, we shall suggest several alternative sources of power, static and portable; and give details of our control panel for studio use. Reference will also be made to the conversion of the long-barrelled type of lens to telephoto use.

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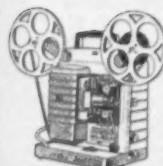
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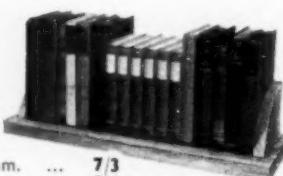
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